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Golden Globe Awards

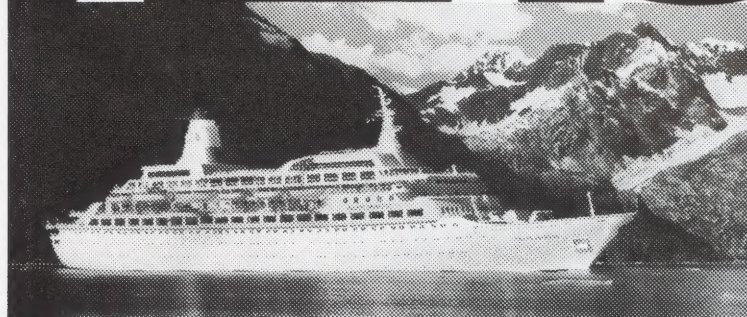
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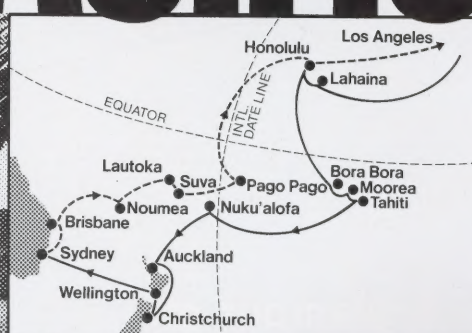
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CONTENTS

PATHOS & GLAMOUR AT 34TH GOLDEN GLOBE AWARDS. 5
Lee Graham covers one of Hollywood's major yearly events.

VOICE OF THE SILENT SCREEN. 8
Remember the days of the mighty Wurlitzer and the rinky-dink piano?

BOBBY DRISCOLL SHARES AFFECTION WITH HOT ROD. 11
Interview 1953 ... Zelda Cini

HOLLYWOOD DREAM GIRLS. 13
Golden era of the legendary Showgirl
Kirk Crivello/Doug McClelland

TOUR FANS MEET UNIVERSAL'S GUEST, MARJORIE BENNETT 45
Sid Gordon

MAN ABOUT TOWN/LEE GRAHAM. 46
Coverage of today's and yesterday's stars "today."

A WALK INTO YESTERDAY 49
John Stewart

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SEE PAGE 5



SEE PAGE 11



SEE PAGE 13



SEE PAGE 23

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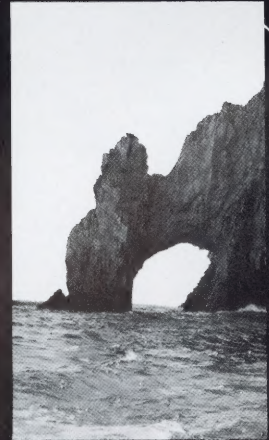
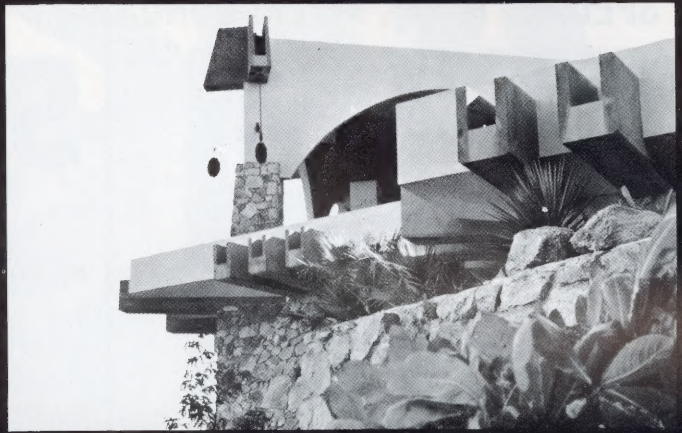
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Pathos, suspense and glamour at 34th Golden Globe Awards

By LEE GRAHAM



Sophia Loren, named "World Film Favorite," with Liza Minnelli. Ms. Loren, who received the evening's greatest ovation, jetted in from Rome just for the occasion, her first trip here since '62 when she won an Oscar for "Two Women."



The award season is upon us. One of the most prestigious and certainly the most fun is the Hollywood Foreign Press Association's Golden Globes. In addition to the usual surprises, this year there were added moments of pathos because of the death of a nominee, Freddie Prinze, and of a winner, Peter Finch.

The great moment of suspense occurred when the envelope was opened for best picture. Fortunately, "Rocky" won. If "All the President's Men" had won, it would have caused some embarrassment to the HFPA, trying to convince skeptics the winner was not known in advance, because of an ad earlier in the week in a trade paper calling the film a "Golden Globe Winner."

Sophia Loren, Liza Minnelli, Charlton Heston, Carol Burnett, James Stewart, Deborah Kerr, Henry Fonda and other superstars came through the front entrance of the Beverly Hilton to the ballroom. But Barbra Streisand and Jon Peters, who don't mix with the hoi polloi, arrived and left through a backdoor of the hotel.

All in all, it was an exciting and glamorous event as you can see by this exclusive layout photographed by Yani Begakis.

GOLDEN GLOBE AWARDS



1. Nominee Piper Laurie ("Carrie") arrives at the Beverly Hilton.

2. Cliff Robertson and Dina Merrill presented the Globe to Andrea Marcovicci, accepting for Susan Blakely as Best TV Actress (Drama).

3. Mary Tyler Moore and Grant Tinker.

4. Walter Mirisch received the Cecil B. DeMille Award from Charlton Heston.

5. Barbra Streisand and Jon Peters, laden with Globes. Barbra won for Best Film Actress (Musical), "A Star Is Born" was named Best Film in the category, and Barbra won for Best Original Song, "Evergreen,"

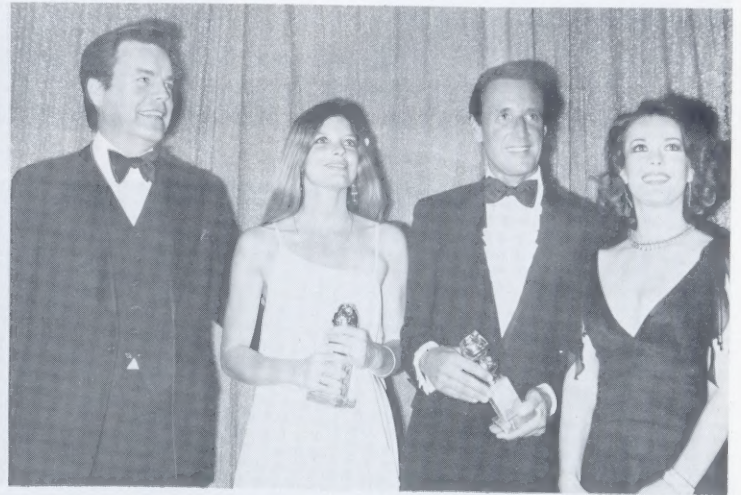
prompting her to ask "Acting—what the hell is that?"

6. Henry Fonda with Lee Grant who accepted on behalf of Faye Dunaway for Best Dramatic Motion Picture Actress ("Network").

7. Rita Moreno, nominated for "The Ritz," smiles for the photographers.

8. Presenters Peter Falk and Raquel Welch

9. Film veterans James Stewart and Deborah Kerr with elated newcomer Sylvester Stallone whose film "Rocky," which he wrote and starred in, was named Best Motion Picture (Drama)



1. Best TV Actor & Actress in a comedy series, Henry (the Fonz) Winkler and Carol Burnett with Jan-Michael Vincent.

2. Robert Wagner and Natalie Wood, on opposite ends, with Katharine Ross, Best Supporting Actress for "Voyage of the Damned" and Roy Scheider who accepted Best Supporting Actor award for Laurence Olivier in "Marathon Man."

3. Lew Ayres' Globe for Best Documentary, "Altars of the World," was presented by Brenda Vaccaro

4. New parents Goldie Hawn and Bill Hudson.

5. Nominees Lee Majors and Farrah Fawcett-Majors.

6. Director William Friedkin and Jeanne Moreau.

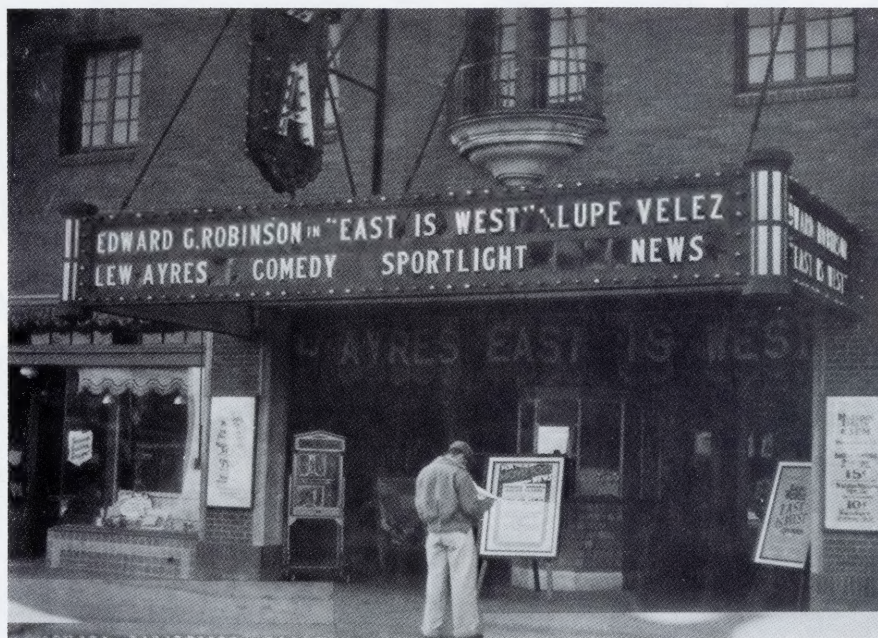
7. Last year's winner Louise Fletcher presented the Globe for Best Motion Picture Actor (Drama) to Michael Murphy, who accepted for the late Peter Finch ("Network").

8. Shelley Winters with latest boy friend, Tomas Milian of Rome.

Photos by Yani Begakis

The "Voice" of a Silent Screen

The era when Movie Palaces had the Mighty Wurlitzer, Small town pianists played mood music, and stars demanded set music to put them in a proper mood. . . Those were the days!



Symbolic of that extravagant era, of the highly publicised super movie productions were the plush Movie Palaces, garish and huge aptly called "Temples of the Cinema." Few remain today.

By Teet Carle

It was a strange, fast-moving, usually uncomplicated and interesting world in which I found myself for an all-too brief a time—the making of silent movies in 1927.

Had it not been for an "offer I could not refuse" coming after I had been a movie studio publicist for less than three months, I might have become an amateur historian of operations on voiceless screen entertainment production during those final-gasp years when *silents* were quietly folding their tents "like the Arabs and silently stealing away."

As it was, I was in the midst of actual shooting only while I handled publicity on a Florence Vidor light comedy, a W.C. Fields-Chester Conklin farce and a Clara Bow starrer at Paramount. I was fascinated with the task of conceiving features and news bits and writing them for release. But the publicity field of working with the press, which then included six Los Angeles dailies and a flock of new wire service and syndicated scribes, had burst out of bounds. The one "planter" needed an assistant, chiefly to make the rounds of new sheets daily. The first publicist offered the

job turned it down. Our boss, Arch Reeve, was in no mood to hear newcomer me also refuse. I had to undertake a specialty I never enjoyed, but in which I learned *all* of the techniques of successful press agency by experiencing the scoffing turn-downs of unacceptable copy from crusty editors and feeling the thrill of being knowledgeable about newsworthiness when my offerings were accepted.

Eventually, I got back to publicity writing after three years on that "downtown" beat. By then the memory of movies was dead.

But the three movies which I handled and occasional trips onto sets with newsmen were enough to teach me that movie makers never intended their output to be exhibited in theatres silently. There always was the art of giving characters "voices" through expertly-done subtitles to carry the story points. And theatre music to set moods.

Even the smallest of show places in the most bucolic hamlets had a pianist who thumped on an upright from a position just below the flickering screen, at one side. Movie palaces installed organs and theatre advertisements gave star billing to musicians who appeared at "the mighty Wurlit-

zer."

Every small-town pianist had his bag of proper music to accompany chases, fights, storms at sea, raging fires, covered wagon treks across open spaces, Indian battles, tender love scenes, seductions by mustached villains and those heart-rending moments when the widow is sent to the poor farm when her only son gets railroaded to prison. The prints of epic films always came to major theatres with music scores for the organist to follow.

Both the mood music and the subtitles always intrigued me. Actually, the importance of moods began on studio stages and even on an exterior location site. Every production crew, with the exception of Westerns and slap-stick comedies, included two "set musicians." While dramatic stars like Pola Negri expressed emotion through facial and body movements and a director spoke encouraging words through a small megaphone, soft music came from a violin and a portable foot-pumped organ.

When dialogue and live-recorded sounds came in for film production, out went the set musicians. But, for silents some stars insisted on the same duo for every picture, precisely as they demanded hairdressers. It never seemed amusing to note that persons tip-toed onto stages whereon mood music and a director's voice were flowing gently to the ears of actors while through the thin wooden sidings and cracks of those stages came the rumbling of inside-the-lot vehicles.

Staffs of some *major productions* might be granted a 24-day or even a 30-day shooting schedule, but the general rule for the programmers was 18 days. Of course, every studio had its "biggies" such as "Wings" and "Old Ironsides" at Paramount; filming could go on for two or more months.

An incredible amount of useable film was exposed on scenes each day during those years of 1927 to 1930 that I saw silents made. Equipment was light. Any boy could have been entrusted to carry a camera from one set-up spot to another. Reloading a camera was almost a "twist of the wrist" effort. Lighting was quickly, easily and simply done. Close-ups of certain stars who posed photographic problems (or thought they did) might absorb more time. But speed was the king in that era when studios like

Paramount were engaged in block-booking, selling far in advance a whole year of proposed subjects to theatres. One feature movie a week was a pace that afforded no time for dilly-dallying.

Directors prided themselves on staying on tight schedules. An Eric von Stroheim, -who drifted for weeks through a single scene, was a "freak." Stars such as Esther Ralston or Clara Bow could promise her fans six to eight movies a year. A supporting contract player might well appear in two dozen films annually.

In early talkie days, once all the problems were ironed out, some directors still were speed merchants at times. I handled the publicity for "It Pays To Advertise," starring Carole Lombard and Norman Foster, when director Frank Tuttle completed all shooting in ten days.

Until I joined the Paramount publicity department, I had never had occasion to realize how much a musical accompaniment meant to the screening of a silent picture. Always, there had been that tinkly piano at the nickledeon in my home town of Emporia, Kansas, and the organ when plush theatres evolved.

In the studio, I was introduced to departmental previews. We staff members were expected to see these screenings in small, smokefilled, crowded screening rooms one night a week. The absence of moods through melodies gave a newcomer to such previews the feeling of emotionless and something uncompleted. Only the discomfort of the hard-chair seats kept press agents from dozing off at the monotony of projection booth sounds just back of our heads.

The ultimate in near-boredom for all of my studio career came one afternoon in a tiny projection room at Paramount when, on assignment, I sat all alone and viewed the 26 reels that comprised the edited version of von Stroheim's "The Wedding March." Only half of the original script had been finished when money had run out. Paramount needed to recoup its outlay and was about to release the film. I was to check all written copy and still photographs later. Actually, that chore when completed was useless. Paramount cut the 26 reels in half and distributed the first half (actually the first fourth of the written script) as "The Wedding March." The second half of what I had seen later was released only in Europe as "The Homecoming." What a dull afternoon. It was a testimony to the loveliness of Fay Wray (later of "King Kong" fame) that I sustained enough interest not to fall asleep.

Music not being my forte, I was less interested in a lack of tuneful back-



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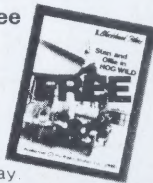
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One of the country's noted organists, Gaylord Carter presided over the 'Mighty Wurlitzer' which was a status symbol in the larger Theatres in the leading cities. Smaller theatres had the Ricky-tink piano which created the tempo for the accompanying silent movie.

grounds as I was in the art that lay behind those subtitles that kept audiences interested and often amused.

During the Twenties, one of the masters—surely the best known—of the screen's title writers was George Marion, Jr., then under contract to Paramount with permission to take on assignments from independent producers. Since Paramount was turning out some fifty films a year and Marion was titling most of these, it would be assumed that he would be too busy *at home* to accept other chores.

Marion, however, averaged better than one movie a week. He had finished fourteen months on his deal with Paramount when in the Spring of 1928 I interviewed him. He had just finished his 75th movie in that time.

My boss, trying to toss me some meaty bones because I wanted to write copy while disliking a job "peddling" stories and photographs done by other men, gave me a request from a New York publication for a piece on Marion. The media had just become aware that he was an "in" thing among students because of a widely-reprinted quip in the Sun Dial, college magazine at Ohio State, about the beauty queen who was "on her way to Hollywood to appear opposite George Marion, Jr. titles."

At that time, only one other creator associated with titles was intriguing the public. The other was Norman Z. McLeod who was drawing skeleton figures of men, women, children and pets to make the titles for Christy comedies sparkle. Theater-goers looked forward to these hilarious figures done in white ink on black cards. McLeod later moved to directing and guided most of Paramount's comedians, including the Marx Brothers, through feature comedies. That was after talkies had kicked his specialty out from under him. Δ



Hot-Rod Stage Share Affections of Bobby Driscoll

This is the second in a series of articles written in 1953 by Zelda Cini when she interviewed various personalities living in Pacific Palisades, California. "The Yella Terra," her low slug sport car, tearing around the hills of the Palisades while she was on special assignment, was used in the articles as a device and became more a personality than the writer herself, she says.

By Zelda Cini

It isn't so much that the Terra is resistant to departure . . . and it sometimes is . . . but there's no accounting for its temperament. What explanation can anyone give for the handle of the door falling off, for example, just because across the street on Chattanooga sat a collection of automobiles all belonging to the Driscoll family.

Granted, one was obviously a hot-rod. No self-respecting Model T during a legitimate life-span could expect so glittering an array of accessories. Only

the loving care of a teenager could produce such a miracle of stripped to the bare essentials plus chromium trim.

The Terra sulked, nose uphill, its dented snobbery even more pointed because the modern Oldsmobile near the Model T was neat and shiny and the dun-colored Studebaker, also nearby, bore a striking resemblance to a Pierce-Arrow motor and belonging to the same era.

The latter two automobiles are the property of Clet Driscoll, who sang out greetings from the driveway and then opened the front door to the pleasant sprawling house.

"Bobby's still dressing," he explained, shooing Candy downstairs. "She's a Samoyed . . . go on, Candy. Downstairs," he went on. "The dog I mean."

She looks a little like a toy Spitz or a white Pomeranian, with more curves. She wriggled down the short flight of stairs to the sunken living room whose wide picture windows face the canyons below, and then disappeared into another part of the house—never to

reappear.

For a while it seemed Candy must have joined Bobby Driscoll in a sort of Never-Never land, but there were evidences that Bobby (like the legendary Kilroy) had been here, for the bookcase across the room was studded with tributes to him.

There was one gold medal from Parent's Magazine—"Awarded Bobby Driscoll, 1949—Most Talented Juvenile Star" and another, a large gold star in itself, labeled "Milky Way—Best Juvenile Actor—1952—The Happy Time." Later on, others came to light, through Clet, who produced one from 1953 and Film Daily.

Maybe there were more, but suddenly there was Bobby Driscoll, in charcoal flannels, and his friend Greg Schafer, in grey cords, descending the stairs to the upper level like any teenage boys . . . Clumping.

"Have you cleaned your fingernails?" Clet inquired, with fatherly solicitude.

Both boys laughed, Bobby sheepishly examining his.

"Mechanic's hands," he chuckled showing almost no nails at all. "Transmission came loose on the hot-rod," he explained.

"I'm going to race it again next week," he went on. "I've won one trophy . . . for drag racing." He looked up for some flicker of understanding.

There wasn't any.

He sighed.

"That's from a dead start."

Still no answering flicker.

His "mechanic's hands" came into play, giving color to the explanation.

"You see . . . well . . . it's a quarter-mile straight forward from a standing position. My little car broke 100. Not on the speedometer . . . It was clocked. By a watch." He looked quizzical and then gave up.

Aside from hot-rod racing, whatever did this boy do?

"You can get a haircut," his father suggested.

Greg laughed.

Bobby put up a hand to the back of his head, and grinned.

Greg laughed again. "A butch?" he suggested.

"No, not quite," Clet added. "But shorter."

And then it came out. Bobby is playing "The Boy With a Dart," the Christopher Fry show which plays churches under the sponsorship of The Bishop's company.

"I'm the boy," Bobby explained. "Everybody in the company plays several roles except me. I don't. Maybe it's because I'm only off stage for about two minutes during the whole show. Wouldn't have time."

"In almost 12 and a half years of being an actor . . ." he stopped and

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looked to Clet for corroboration.

"Well," said Clet. "You're 17. You were five and a half when you got your first role. With Margaret O'Brien in 'Lost Angel.' At MGM."

"Anyway," Bobby went on, "I never played blank verse and I'd never been on the stage. Imagine that!"

Greg sat quietly, nodding.

"I love it. Now it's what I really want to do. And write. I enjoy writing. Nothing in particular. Just what I feel like writing. Gee . . ." and he turned to Greg, "I gotta call that guy about my axe."

Bobby looked strong enough, but the picture of him wielding an axe was considerably out of character.

A large question mark must have made itself visible.

"Trumpet," Bobby explained "That's what we call it."

Why?

"Well, that's what all musicians call a trumpet. Bop talk is musicians' talk," Bobby explained patiently.

"That's right," Gregg interpolated. "Except psychologist say that it's a language that makes a teenager feel secure. Sorta language of his own that adults can't understand. Gives kids a chance to talk among themselves without being understood."

Bobby listened attentively and then said, offhandedly and with a certain amount of admiration . . . "He's taking psychology."

Bobby is unashamedly interested in music and admits he used to sing.

"But," he adds, "my voice changed."

And then it came out he was a boy soprano.

"Did tap, too," he will admit. "But I think I remember only one step. Maybe two." He thought on that.

Classic music?

"Nope," he explained patiently. "Progressive jazz."

Bobby's voice is unusually pleasing to the ear . . . almost musical with the strangely precise diction which seems the unconscious province of good actors. And he is probably a very good actor.

"Now I want to do some real stage work. Someday . . ." and he leaned forward, "I want to do a play I read once. I can't even remember who wrote it. It was called 'When Late the Sweet Birds Sing.' I was supposed to do it on Broadway. But the deal wasn't right."

"It didn't make Broadway anyway," Clet interrupted. "Opened in Buffalo, I think."

"Or Philadelphia," Bobby added. "Anyway, it was the story of a boy whose mother died and whose father went away and left him with this other couple. The boy worshiped his father. And then after years . . . maybe 10 or

so . . . the father comes back. The boy keeps expecting him but he doesn't arrive. And so the boy's in his room, almost crying, and then a big shadow falls over the room from the doorway. And it's the father. And the boy looks up and rushes toward it . . ." Bobby looked into the distance dreamily.

"And that's the end of the first act," he said crisply.

It was difficult to see how this normal boy, "all wrapped up in hot-rod," to use his own term, could move so mercurially from one mood to another with a comprehension usually reserved for those more adult and then, just as abruptly, emerge, the very essence of his years.

He remembers little of his early days in pictures. He liked working in them. Got his first job through the barber who used to cut his hair in Pasadena.

"The barber had a son who was a bit player," Clet explained. "He thought Bobby ought to be in pictures. When an opportunity arose, we took him to the studio. While we were walking across the lot Bobby spied a big ship (actually a set) and asked the director, with whom we were walking, how come the ship was out of water. The director was impressed with Bobby's curiosity and his apparent lack of interest in his own career. Anyway, he got the job."

Under contract to 20th Century Fox and MGM and loaned out for all manner of films, Bobby ended his childhood acting career, in a manner of speaking, in 1952, after his 8-year contract at Disney studios expired.

There he made a whole series of live-actor movies (So Dear to My Heart, Song of the South, Treasure Island, When I Grow Up, etc.) and even was the voice of Peter Pan.

Now, while waiting to hurdle the "difficult years" and serious about the stage, he's been playing "The Boy" in the Fry play since January, giving some 30 performances during a tour of northern California, and is now rehearsing for a tour of western United States, scheduled to begin in June.

"What I'd really like to do next," he said thoughtfully, "is maybe a musical version of Tom Sawyer. Somebody's just written one and we've been reading it."

He glanced at his watch. "It's almost 12. If you'll forgive me, I have to get to school. But wouldn't you like to see my hot-rod first?"

The Yella Terra did not snort. As a matter of fact, it almost didn't start at all.

And it's been behaving very badly since Bobby Driscoll publicly promised—in front of witnesses—to take the Terra's pilot on a sample "drag" in the hot-rod. Next week?—1954 △

HOLLYWOOD'S GREATEST

MUSICALS

The Golden years at MGM



HOLLYWOOD'S DREAM GIRLS

Golden age of the
legendary showgirls



Hollywood's Greatest Musicals

"Fordin on the Freed Unit"



Perhaps the quintessential college musical "Good News" starring June Allyson and Peter Lawford.

By Doug McClelland

Doubleday and Company's "The World of Entertainment," subtitled "Hollywood's Greatest Musicals," is a misnomer; it really should be called "The Freed Unit" (which it probably was, originally). Because that is what this new tome is about: the MGM unit headed for decades by Arthur Freed that turned out the most popular package of movie musicals in history. End of the biggest complaint that will be made in this rave review of one of the really important books on film yet published.

With the cooperation of Freed and his associates, author Hugh Fordin, himself a theatrical entrepreneur, has painstakingly, provocatively chronicled the lush Freed years at the Metro-Goldwyn-Mayer behemoth, discussing the production of each of his brilliant successes, and even his distinguished failures, in absorbing minutiae and embellishing his paean with many for once truly rare photos. Especially interesting are the stills showing scenes that were cut from release prints.

Fordin explains that he has not set out to write a biography of Freed (also a songwriter: "Singin' in the Rain," among numerous tunes), but a study of his celluloid achievements. Freed the unprepossessing but instinctive man-showman comes through nevertheless; taking the work tack enables Freedophile Fordin to keep faith with the memory of the producer—who died in 1973—and not to embarrass his survivors. For instance, Lucille Bremer, the serenely superb partner to

Fred Astaire in Freed's "Yolanda and the Thief" and "Ziegfeld Follies" who inexplicably disappeared from films after only a few years, was said to have been more to her married boss than protegee. But while her screen work is duly noted here, her life is discussed only in a brief biographical footnote. One could wish, at least, to have been informed of this shooting star's whereabouts for the last quarter of a century.

Some novel, not always flattering



Judy Garland and Fred Astaire are shown in Irving Berlin's "Midnight Choo Choo."



"An American in Paris" starring Leslie Caron and Gene Kelly helped Kelly win an honorary Oscar, 1951.

character sketches emerge, however. Vincente Minnelli, once husband of Freed's top star, Judy Garland, and director of many of his most gilded, acclaimed movies ("An American in Paris" and "Gigi" both won Best Picture Oscars), is characterized as somewhat dense, inarticulate and a bit of a



Among those in "Singin' in the Rain" sometimes called the best movie musical ever made are (L to R) Carl Milleaire (center) and Cyd Charisse and Gene Kelly.



"Show Boat" produced by Arthur Freed with Kathryn Grayson, Agnes Moorhead and Frances Williams.



Lucille Ball had one of her better pre-Lucy roles in "Best Foot Forward" with Tommy Dix and William Gaxton.



"Take Me Out to the Ball Game" was one of MGM's biggest money makers. Esther Williams is surrounded by (from left) Gene Kelly, Jules Munshin and Gordon Jones.



Ginger Rogers and Fred Astaire reteamed after 10 years apart in "The Barkleys of Broadway."

fussbudget. The today beatified Busby Berkeley, his peak years helping kaleidoscopically innovative musicals at Warner Brothers then behind him, is presented during some MGM hand-out jobs as a vulgarian unable to direct individuals.

On the other hand, Fordin is unstinting throughout in his praise of less celebrated MGM music man-of-all-trades Roger Edens, whom he cites first in the "Acknowledgments" "For inspiring me to write this book." Next to Freed, whose great ability lay in recognizing talent, hiring it and then leaving it alone on the job, the author most admires the late Edens who he seems to feel was the single creative person most responsible for the long-enduring panache of the MGM musical.

Many of them starred Judy Garland, of course (with whom Edens worked particularly closely)—"Babes in Arms," "Meet Me In St. Louis," "The Pirate," "Easter Parade," etc. How these ever got made (and turned out to be classics!) was little short of miraculous, as documented by Fordin, because the musical-comedy actress began her life-long habit of phoning in "sick" back in her teens soon after coming to MGM, becoming progressively harder to find as the years, and production costs, mounted. Freed had to have been a saint to put up with Judy's shenanigans. A most unpleasant portrait is painted here of this incomparably gifted but complex, trying entertainer, fatally troubled and yet still able to pull herself together long enough to give one dynamic performance after another. The mind boggles thinking what she might have accomplished if not besieged by still inadequately defined demons. It is remarkable that Freed could say to me what he did in an interview shortly before his death: "Judy didn't have a mean bone in her body."

That statement said more about Arthur Freed than it did about Judy Garland, and was indicative of the kind of understanding heart that helped make his pictures memorable. They, and their producer, have been given their due by Hugh Fordin in an encyclopedic treasure trove. Δ

Hollywood Dream Girls



"I wish I had a dollar for every bottle of peroxide," said Busby Berkely at the above dance audition. Toby Wing (5th from the left); Ethelreda Leopold to the left of Berkeley.

By Kirk Crivello

HSM has received many letters regarding Kirk Crivello's "Dream Girls" article (June, 1975) and requesting another on the chorus girl syndrome.

In Hollywood's Golden Age, the studios found it useful to employ attractive young girls as bit players, dancers and showgirls, with full knowledge that very few of them would succeed. The initial investment for the studio was not large. It involved the cost of a test (sometimes silent) and a contract that gave the girl \$75 to \$125 a week, with the standard six-month options. During this period, she would be exploited for pin-up photos and general publicity. They were The Other Side Of The Hollywood Dream Girls and they had a kind of glittery glamour that the world may never see again in this age of liberation when "girls" are now women.

I'd heard and heard about the legendary showgirl, Evelyn Moriarty from everybody who ever had to do with showman Earl Carroll. Or every-



Paramount's answer to WB's NAVY BLUES sextette—The HAPPY-GO LUCKY Sextette. From left to right: Louise La Planche, Aileen Haley, Barbara Slater, Rebel Randall, Lynda Grey and Lorraine Miller.



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INDEX OF SOME OF THE ARTICLES APPEARING IN THESE ISSUES.

VOL. 7 NO. 2

Ruby Keeler—cover
Hollywood stars bedazzle Broadway
Great Movie Palaces, Mark of Zorro, Minta, Durfee Arbuckle, Hilary Brooke, David Manners, Gertrude Astor, Claire Windsor.

VOL 8 NO. 2

Hollywood's Hall of Fame—"Mae West"—cover & story
Remembering Bogey and his co-stars
Marx Brothers—from gags to riches
Industry honors John Ford, Ann Harding, Sidney Blackmen

VOL. 8 NO. 3

Jack Oakie with Betty Grable and Alice Faye—cover
The unpredictable "Dahling," Talullah Bankhead
The girl Howard Hughes made famous
"Hollywood's Hall of Fame"—all time favorite Alice Faye, Famous Cinema Animal Stars, Gale Storm, Jack Oakie's 50 years in Showbiz, many photos, more on old movie palaces, Jane Russell wowed the world, Betty Grable photos, Vera Vague, Eddie Pumlan.

VOL. 8 NO. 5

Galaxy of Ghastly Ghouls—Lon Chaney, Bela Lugosi & Boris Karloff, Count Dracula Society, famous psychic predictions from beyond the grave, Alfred Hitchcock interview with the macabre & men who create monsters.

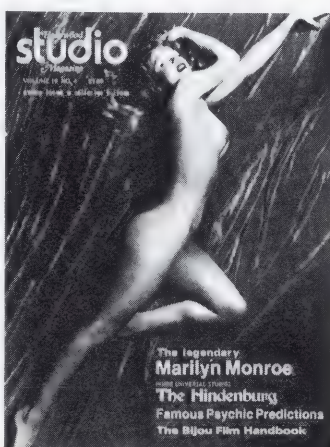
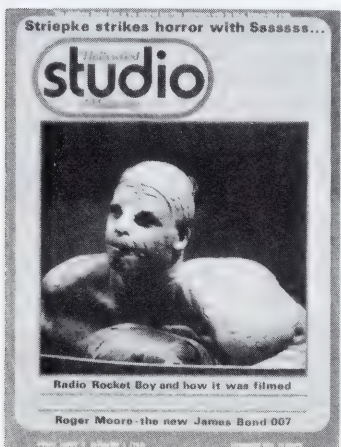
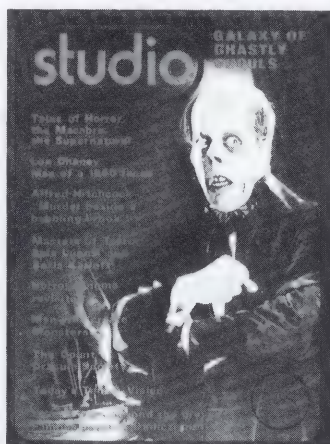
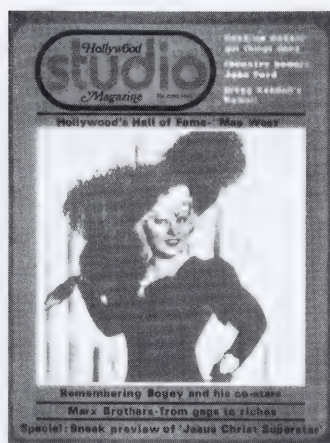
VOL. 8 NO. 7

Dan Striepeke, the man who turned into a snake, Roger Moore, Radio Rocket Boy & how it was

filmed, Fantasy film convention, Bruce Bennett, Faye Emerson.

VOL. 10 NO. 4

Remember Marilyn . . . the allure of a tragic star—her famous nude, her secret marriage, Marilyn's lucky costume. "Hall of Fame," The World's largest Asiatic Studios, Kow Loon; Kebrina Kincaid, psychic to the stars, Section on "The Hindenburg, My God it's in flames," Gigi Perreau.



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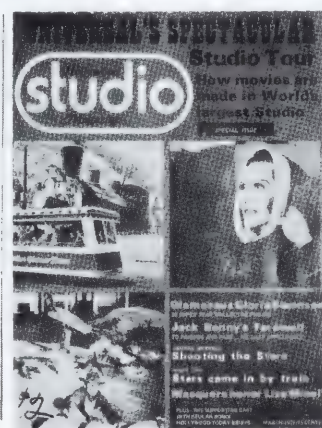
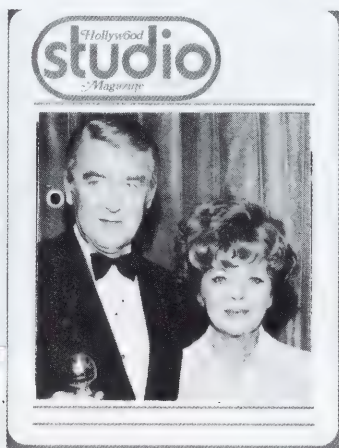
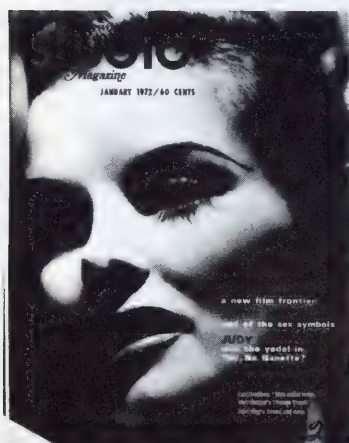
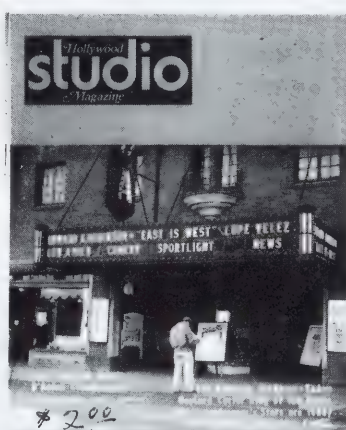
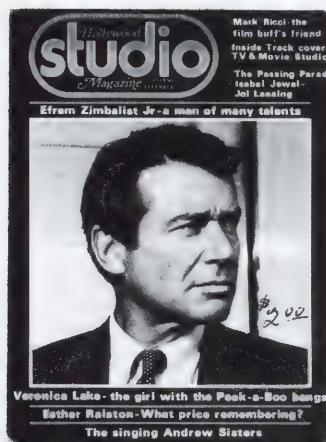
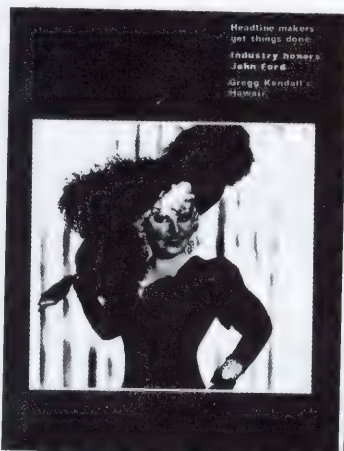
1977
UPDATE

INDEX OF ARTICLES APPEARING IN BACK ISSUES

5. **OCTOBER 1969—VOL. 4 NO. 6** ●
Robert Redford Roaming Far...—Cover & story
Bob Hope His Life...
Whatever Happened to Korla Pandit?
The Go G.O. Man Gary Owens...
6. **SEPTEMBER 1970—VOL. 5 NO. 5** ●
Designer Travilla, Marilyn Monroe with aplomb—cover & story
Count Dracula Society Keeps Legend Alive
Inside Track on Filmfolk
8. **APRIL 1971—VOL. 5 NO. 12** ●
Melina Mecouri and Man-About-Town Lee Graham—cover
A Department for Classic Film Buffs
The "Little Trust Buster"
Exhibits Sell a Movie
10. **JUNE 1971—VOL. 6 NO. 2**
Tom Jones... Swinging Welshman—cover & story
Roscoe "Fatty" Arbuckle
Jack Palance... Buzkashi Horseman
Tommy Farrell's new Super Toy
11. **SEPTEMBER 1971—VOL. 6 NO. 5**
D'Anton Cinematheque, new BevHills movie house—cover
Gaylord Carter King at the Wurlitzer organ
Where yesteryear's Stars are Today
Collector's Corner
13. **DECEMBER 1971—VOL. 6 NO. 8** ●
Platinum-haired Jean Harlow—cover
Merry Christmas in the golden 30's
June Allyson—hits the road
The Crawford style
14. **JANUARY 1972—VOL. 6 NO. 9** ●
Katharine Hepburn—cover
Jayne Mansfield—last of the sex symbols ●
Judy Canova—will she yodel in "No, No Nanette?"
15. **FEBRUARY 1972—VOL. 6 NO. 10** ●
Gene Tierney—cover
W.C. Fields—names were his game
Jean Parker on the come-back trail
How they fake it in the movies
17. **MAY 1972—VOL. 7 NO. 1**
Liza Minelli & Desi Arnaz, jr.—44th Annual Oscar Awards—cover & story
Gary Cooper—The eternal man
Zorro and Co./Serial
"Carmen Miranda Night"
18. **JUNE 1972—VOL. 7 NO. 2**
Ruby Keeler—cover
Hollywood stars bedazzle Broadway
Great Movie Palaces
Inside track covers Movie & T.V. Studios.
19. **JULY 1972—VOL. 7 NO. 3**
International beauty... Llona Massey—cover & story
Fabulous 'Duncan Sisters'
She was an Earl Carroll beauty
20. **AUGUST 1972—VOL. 7 NO. 4**
Phyllis Diller and her "pretty new face"—cover
Jean Eagles—one of the greatest by one who knew her
Flicker Milestones—the good ol' days
Cinema magic on a \$100 budget
21. **NOVEMBER 1972—VOL. 7 NO. 7**
Scene from "Pride and Prejudice"—MGM's fabulous Lot 2—cover/story
Ethel Waters celebrates 60 years in showbiz
Betty Grable and her gorgeous gams
Headed for stardom—Robert Kurston
22. **DECEMBER 1972—VOL. 7 NO. 8**
Efrem Zimbalist Jr.—a man of many talents—cover & story
Veronica Lake—the girl with the Peek-a-Boo bangs
Esther Ralston—What price remembering
The singing Andrew Sisters
23. **JUNE 1973—VOL. 8 NO. 2** ●
Hollywood's Hall of Fame—"Mae West"—cover & story
Remembering Bogey and his co-stars
Marx Brothers—from gags to riches
Industry honors John Ford
24. **JULY 1973—VOL. 8 NO. 3** ●
Jack Oakie with Betty Grable and Alice Faye—cover
The unpredictable "Dahling." Talullah Bankhead
The girl Howard Hughes made famous
"Hollywood's Hall of Fame"—all time favorite Alice Faye
25. **AUGUST 1973—VOL. 8 NO. 4** ●
Remember Marilyn... the allure of a tragic star—cover & story
Rare collector photos of dashing Errol Flynn
Nostalgic memories from turn of the century to the 40's
Joan Caulfield returns to screen
26. **SEPTEMBER 1973—VOL. 8 NO. 4** ●
A Final Tribute to Betty Grable—cover & story
Thelma Todd's mysterious death rocked the 30's
Goodbye Harry—the desert's version of Will Rogers
Hanna Barbera the buzz of creativity
27. **OCTOBER 1973—VOL. 8 NO. 5**
Galaxy of Ghastly Ghouls—cover & story
Lon Chaney—Man of a 1000 faces
Masters of Terror—Bela Lugosi and Boris Karloff
Tales of Horror, the Macabre, the Supernatural
28. **NOVEMBER 1973—Vol. 8 NO. 7**
Striepeke strikes horror with Sssssss... cover & story
Radio Rocket Boy and how it was filmed
Roger Moore—the new James Bond 007
29. **DECEMBER 1973—VOL. 8 NO. 8** ●
Claudette Colbert—"Lady of Perfection"—cover & story
Carol Channing "Queen of Nostalgia"
Peggy Castle almost made it
Michael Caines new image
30. **JANUARY 1974—VOL. 8 NO. 9** ●
Jimmy Durante—cover & story
Fiery Olga San Juan
Return of Johnny "Scat" Davis
31. **FEBRUARY 1974—VOL. 8 NO. 10** ●
Superstar Carole Lombard—elegance in action—cover & story
- The freaking out of Jean Arthur
Super sound effect man... Jim MacDonald
Jeanne Craine talks about success
32. **MARCH 1974—VOL. 8 NO. 11**
James Stewart & Ida Lupino—Golden Globe Awards—cover & story
Hollywood's hall of fame... Jeanette MacDonald
Jack Oakie—the man who loves people
Memory lane—Sally Rand and Beatrice Kay
33. **APRIL 1974—VOL. NO. 12** ●
Glamorous Marlene Dietrich—cover & story
Memory Lane... Dolores Del Rio, Kurt Kreuger, Cleo Moore & Johnny Coy
The Legacy of Harold Lloyd
34. **MAY 1974—VOL. 9 NO. 1** ●
Kim Novak survived an image—cover & story
Bing Crosby made crooning an art
The Tarzan saga and family tree
Movie World's collection "Cars of Stars"
35. **JUNE 1974—VOL. 9 NO. 2**
Salute to James Cagney—Hope & Cagney on cover—plus story
Clint Eastwood—health enthusiast
Passing Parade: Arlene Judge & Claire Dodd
Universal Studios—Yesterday and Today
36. **JULY 1974—VOL. 9 NO. 3**
Dorothy Lamour and her Sarong—cover & story
Gloria Swanson in 'Airport 75'
Janet Gaynor's second career
Down Memory Lane with Mary MacLaren and Victor Varconi
37. **SEPTEMBER 1974—VOL. 9 NO. 5** ●
The Legend of Lana Turner—cover & story
Unpredictable Shirley MacLaine
Betty Compson with love
Famous girls of Hollywood High
38. **OCTOBER—NOVEMBER 1974—VOL. 9 NO. 6** ●
Harold Lloyd Film Revival—cover & story
Lana Turner and Stars from Hollywood High
Dick Haymes on comeback trail
Where is Edwina Booth? Colleen Moore?
Louise Brooks?
39. **NOVEMBER 1974—VOL. 9 NO. 7**
"Doris Day waves a flag for Good News"—cover & story
Versatile Jean Hagen
Movie Palaces of a Cinema era
Memory Lane... Mary Beth Hughes... Johnny Downs
40. **DECEMBER 1974—VOL. 9 NO. 8** ●
Special Collectors Edition—The best of Gable, Colbert, Durante, Grable
41. **MARCH 1975—VOL. 9 NO. 8**
Universal's Spectacular Studio Tour—cover & story
Jack Benny's Farewell
Masquers honor Liza Minnelli
42. **APRIL 1975—VOL. 9 NO. 9**
"On The Scene" at Hollywood's Golden Globe Awards—cover & story

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HOLLYWOOD'S MOST SPECTACULAR ACHIEVEMENT

"GONE WITH THE WIND"

by Robert Kendall



Clark Gable as Rhett Butler Vivian Leigh as Scarlett O'Hara Olivia De Havilland as Melanie Leslie Howard as Ashley Wilkes

Producer David O. Selznick faced up to the many challenges of re-creating Margaret Mitchell's best-selling novel, "Gone With the Wind" with zest, and imagination once he'd made his mind up to buy the film rights to the monumental work.

At first, Selznick hesitated in making his decision to buy the rights. Agent Annie Laurie Williams had taken the book to Kay Brown, head of New York Selznick offices. Kay was overwhelmed with the book, and insisted Selznick buy it. At first, Selznick hesitated, claiming an independent film producer couldn't do the movie justice. Kay Brown, undaunted, sent the synopsis for GWTW to Selznick Company Chairman, John Hay (Jock) Whitney. Whitney was so impressed with the book, he told Selznick flatly, "if you don't buy it, I will." That promoted Selznick to purchase it pronto.

Thalberg had influenced Mayer not to buy the property in "galley" form, and now they wanted it. Selznick felt only Clark Gable could portray "Rhett Butler," and he negotiated with MGM for his services, by giving them distribution rights to the movie, and a percentage. In turn, Metro put up 1¼ million dollars, and the project was underway.

As the book sales skyrocketed throughout the nation, the public be-

came emotional about who should play "Scarlett" and the massive search was on. 1400 candidates were interviewed for the Scarlett O'Hara role, and 90 performers tested. But Selznick claimed it required only "one look" at the beautiful British actress Vivien Leigh to "know" she was right for the tempestuous beauty that had so captured the imagination of readers around the world. Clark Gable didn't feel the role of "Rhett" was right for him, but was nevertheless thought by the powers that be in Hollywood to be perfect for the role. So much so, in fact, he was paid the princely sum of \$7,000 a week to portray the part.

Sidney Howard, was hired by Selznick to write a script as powerful as the novel. Howard, a California playwright, found his efforts richly rewarded when he found his screenplay receiving one of the film's 10 Academy Awards.

It was when he was working as a Broadway playwright, that the Pulitzer Prize winner was engaged to write the initial script. Even though he had written screenplays, he was not fundamentally interested in writing for film, and only came to Hollywood to confer with Selznick, and director George Cukor—immediately going back to New York to write.

During the several months of writing that followed, he sought help from

Margaret Mitchell for dialogue authenticity, but the author, as she had earlier with producer Selznick, declined to participate in the film project.

Following months of work, Howard had a completed script, but it was over 400 pages long, and would have lasted six hours on screen.

At this point, David O. Selznick thought of presenting the movie in two parts, but changed his mind when theater owners let him know they wouldn't want the film presented this way.

Now it was necessary to reduce the length of the Howard screenplay draft. Drastic cuts were required, and these were done with the assistance of the studio Story department.

Later, four other writers contributed to the final screenplay, usually working on isolated scenes.

Selznick's idea of an ideal screenplay was, "The ideal screenplay, as far as I am concerned, would be one that did not contain a single word of original dialogue, that was 100 percent Margaret Mitchell however much we juxtaposed it."

But when the enormous task of writing and re-writing had been completed, Selznick was satisfied with what had become a large collaborative effort.

Film Director George Cukor has



The tragic burning of Atlanta as depicted in "Gone With The Wind." (top photo) Civil War's grim toll—the dead and the dying.

described producer David O. Selznick, as the man most responsible for the film adaptation.

The son of movie pioneer Lewis J. Selznick, and the son-in-law of MGM head Louis B. Mayer, the younger Selznick was very much aware of his family ties and eager to establish a reputation of his own.

Before his 30th birthday, he was at the helm of RKO studios, responsible for such films as "Little Women," "King Kong," "Of Human Bondage" and "What Price Hollywood." He then moved to MGM where he produced "Dinner At Eight," "Anna Karenina," "David Copperfield," and "A Tale of Two Cities."

However, the desire to be on his own prompted Selznick to form his own company, Selznick International Pictures, taking over the former Thomas Ince Studio in 1935.

Quickly developing a reputation for producing supremely crafted motion pictures, Selznick suffered economically until he was convinced to produce, "Gone With the Wind."

When filming was completed, the producer remarked just before a Hollywood press review: "At noon I think it's divine, at midnight I think it's lousy. Sometimes I think it's the greatest picture ever made. But if it's only a great picture, I'll be satisfied."

"Gone With the Wind" has often been dubbed, "The greatest movie ever made," and ironically, the overwhelming success left Selznick with the reputation as "the man who made 'Gone With the Wind', and later he complained, "don't people realize I made other pictures too?"

When Gable thought about playing "Rhett," he admitted, "I was scared when I discovered that I had been cast by the public. I felt that every reader would have different ideas as to how Rhett should be played on screen, and I didn't see how I could please everybody."

But Gable's dashing image of the adventuresome male had captured the hearts of thousands of readers of the book, and there was near-unanimity among fans that Gable must portray the hero.

Selznick was determined to include as much visual excitement as possible in the drama. It was his decision to burn not only existing sets on the studio backlot, for the Burning of Atlanta sequence in the film, but he insisted on building additional buildings as well to fill the screen with an immense conflagration.

Every available Technicolor camera in Hollywood—seven of them—were utilized to capture this scene simultaneously from all angles.

On the night of the burning, six different aspects were filmed, and all



Rhett Butler (Clark Gable) dances with Scarlett O'Hara (Vivien Leigh) in this scene.



Scarlett and Ashley on the grand staircase during a tense moment.

Scarlett and Ashley in an emotion packed sequence from "GWTW".

Ashley Wilkes and Scarlett O'Hara chatting with Melanie.

Scarlett finds the railroad square packed with wounded and dying soldiers.

Always matching wits—the screen's explosive love team, Gable and Leigh.

Rhett Butler and Ashley Wilkes (Clark Gable and Leslie Howard).

the major shooting was actually completed in about 60 minutes.

The preparation period involved 250,000 man hours for the motion picture. The production period involved 750,000 man hours with principal photography beginning Jan. 26, 1939 and continuing through July 1, 1939. 449,512 feet of film was shot, of which 160,000 were printed. The final running time was 222 minutes. The cast comprised 59 leading and supporting characters, and 2,400 extras. Animal extras included 1,100 horses, 375 assorted pigs, mules, oxes, cows and dogs.

Horse drawn vehicles, including 450 wagons, ambulances, and gun caissons were employed. 90 sets were actually built, using 1,000,000 feet of lumber. Wardrobe consisted of 5,500 separate items, created at a cost of \$153,818.

"THE GREATEST MOVIE EVER MADE"

The production cost was 3.7 million. The total cost, with added overheads of prints, publicity and related costs was \$4.25 million. On the world market, the movie has grossed over \$120 million to date.

The panoramic Civil War drama, winner of 10 Academy Awards including the citation as the best picture of 1939, was telecast for the first time on NBC-TV, Sunday Nov. 7, and Monday, Nov. 8 1976.

The announcement of the acquisition of the television rights to the film was made by NBC-TV President Robert T. Howard to an audience of network affiliates: "It is particularly noteworthy that the film, 'Gone With the Wind,' whose theme is rooted in one of the most crucial periods in our nation's history, will be broadcast during the Bicentennial celebration."

"Gone With the Wind" attracted more TV viewers than any other television presentation to that date, again breaking all records. Prior to this the other winners had been "Ben Hur," "The Godfather," "Airport," and "Love Story."

The words of New York Times critic Frank S. Nugent when the film was originally released are as true today as they were when he said them ... "Gone With the Wind" is the greatest motion picture we have seen and the most ambitious film-making venture in Hollywood's spectacular history." Δ



The horror of the civil war is reflected on the faces of Rhett and Scarlett.



Mammy (Hattie Mc Daniel) and Scarlett have a disagreement in this scene. Melanie a contrast with her quiet manner with Scarlett's explosive personality. Rhett is always in command.

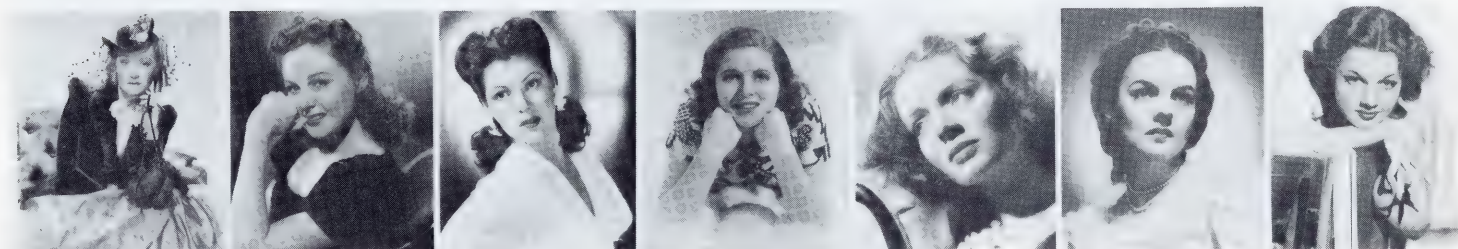
Rhett and Scarlett with Ashley and little Mickey Kuhn .

Mammy (Hattie McDaniel) and Rhett share a laugh during this light moment. Always plenty of fight in Scarlett when she clashes with Rhett.

Resplendent smiles frame their faces as they glance at each other.

The search for Scarlett O'Hara

by Kirk Crivello



MARIAM HOPKINS SUSAN HAYWARD DIANA BARRYMORE LANA TURNER ARLEEN WHELAN MARCELLA MARTIN ANN SHERIDAN

The search for Scarlett O'Hara was to become the most famous talent search in history. Some say the ballyhoo was the brain child of publicist Russell Birdwell. Finding Scarlett became a topic of national discussion, the question of which actress would play the fiery, willful Southern heroine quickly reached world wide proportions. In 1936, Producer David O. Selznick read the long galley proofs of Margaret Mitchell's "Gone With The Wind" and, on July 30, bought the film rights for a reported \$50,000, a record sum for a first novel then.

More than a thousand candidates were interviewed for Scarlett, four hundred auditioned, and twenty finalists screen-tested, Selznick spent two years and a fortune to find one who could not only play the role but also look the part. There is no questioning the sincerity of his search. If he had been less sincere about the perfect Scarlett, "Gone With The Wind" would never be the masterpiece it is today.

Press Agent Birdwell organized his army well. Selznick's New York story editor, Katharine Brown and talent scout Oscar Serlin covered the East; Charlie Morrison in Hollywood and director George Cukor and Max Arnow made an extensive trip to the South to look for new personalities. The search for Scarlett was on.

Bette Davis claims Jack L. Warner offered her the property if she'd first film, "God's Country and The Woman." She refused. Later, Selznick asked Warner Brothers if he could borrow Bette and Errol Flynn for the leads, as a package deal. The thought of Flynn as Rhett Butler, Bette says, "appalled her."

The newly widowed Norma Shearer was offered Scarlett, but when the public overwhelmingly objected, both Norma and Selznick let it pass. The Atlanta women's clubs conducted a campaign to convince the producer that Miriam Hopkins was the perfect choice, especially since she came from Georgia.

And from the Gotham Hotel, in New York, Tallulah Bankhead wrote her father in Washington. "I have many excellent movie offers but as you have probably heard I may do GWTW. I am the top candidate. Say nothing but pray for your little girl." Her relatives in Montgomery, Alabama began their own "Tallulah for Scarlett" campaign. Then Louella Parsons delivered a warning to Selznick via her Hearst column: "Tallulah Bankhead breezed into town last night to take a test for Scarlett O'Hara. George Cukor, her friend, is going to direct, Jock Whitney, another friend, is backing it, so I'm afraid she'll get the part. If she does, I personally will go home and weep, because she is NOT Scarlett in any language, and if David Selznick gives her the part he will have to answer to every man, woman and child in America. The Grande Dame of the movieland press-core had spoken! But at 34, under the camera's magnifying scrutiny her heavy-lidded languor and flamboyant manner seemed stagey. She wore gowns designed for Garbo in Camille, since the styles of the periods were similar. Cukor later summed it up

with, "Tallulah just wasn't fresh enough." Tallulah repeatedly told interviewers, "I'll go to my grave convinced that I could have drawn the cheers of Longstreet and Beauregard and Robert E. Lee had I been permitted to wrestle with Rhett Butler."

Other superstar names tossed into the Scarlett arena were: Joan Crawford, Irene Dunne, Loretta Young, Carole Lombard, Claudette Colbert, Jean Harlow, Margaret Sullivan and Jean Arthur.

Dozens of starlets from other studios, models, debutantes, actresses from little theatre groups and stock companies and students in high school and college drama departments were auditioned for Scarlett. Warner Brothers new "Oomph Girl" Ann Sheridan was thought by Selznick to possess great sex-appeal, but could she be convincing as a 16-year-old virgin? MGM's new glamour girl, Lana Turner tested with Melvyn Douglas (for Ashley) but Selznick found the 18-year-old beauty inadequate; RKO sent Lucille Ball to Will Price, the Southern dialog coach to work on a Georgia accent. Her friendship with Marcella Rabwin, Selznick's executive secretary resulted in a personal meeting with the producer. Lucille once said of the reading, "It was a disaster." Margaret Tallichet from Texas, had been with the Selznick fold since 1937. A Carole Lombard protege, she would win a prize of another nature—the long time wife of director William Wyler. An Atlanta debutant, Catherine Campbell later married newspaper heir Randolph Hearst, and recently made headlines as the mother of Patty Hearst.

A New York model called Edythe Marriner whom Irene Selznick is credited as having spotted at a fashion show went on to become Susan Hayward. In Doug McClelland's "Susan Hayward" biography, she described that period, "I looked like a snub-nosed teenager in it. What did I know about Southern belles. Early in 1969 Hayward's test was shown, with several other hoop-skirted hopefuls, in "Hollywood: The Selznick Years," a TV documentary-special written, produced and directed by Marshall Flaum. The segment provided that hour's most amusing as well as historically interesting moments. Scarlett's Jean Arthur, Joan Bennett, Frances Dee, Paulette Goddard and Lana Turner were girlishly present in various shades of hair and drawl. Hayward tested with Alan Marshal, an all-purpose Ashley Wilkes serving in many of the other tests, too. For her love scene, she managed the required slapping of the indefatigable Marshal believably; but then, fiercely independent (externally, anyway), she seemed to be choking on the words that had her throwing herself at the vacillating Wilkes character. After Cukor yelled 'Cut!', a delightfully unaffected Hayward could be seen in singular spontaneous footage doubling up with laughter at evidently, the way it had gone."

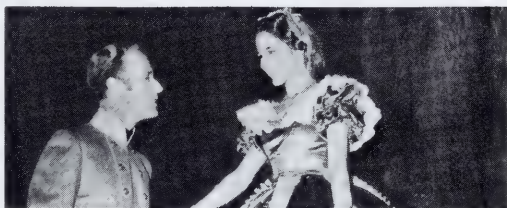
Broadway playwright Sidney Howard, who wrote the first basic draft for GWTW saw red-headed Arleen Whelan lunching



PAULETTE GODDARD

ANN RUTHERFORD & EVELYN KEYES

NORMA SHEARER WITH CLARK GABLE



MARY ANDERSON

ALICIA RHETT WITH LESLIE HOWARD

at the Brown Derby and thought he found Scarlett. A former Hollywood Roosevelt Hotel beauty operator-manicurist, she was under contract to Darryl F. Zanuck. Selznick had her study under the tutelage of coach Gertrude Fogler until she was ready to test. But nothing came of Arleen's brief flirtation with the coveted role. It was rumored that Selznick offered 20th-Century-Fox \$50,000 for her contract but was refused.

John Barrymore's young daughter, *Diana* was asked to test at the old Paramount Studios at Astoria, Long Island with Richard Carlson, taking the part of Ashley Wilkes. Selznick later wrote Diana Barrymore, "... the odds were several thousand to one against you as a Scarlett, but since I wanted to see a test of you, I felt that it might as well be in a scene from GWTW—especially since I know too little of your work to cast you accurately in a test. I think you are probably right to try the stage first. I do hope you'll keep in touch with me looking toward the day when both you and we are ready for you to start in pictures."

Some of the "Scarlett Derby" discoveries were cast in other roles: Alicia Rhett, whom Cukor discovered in a rehearsal of "Lady Windermere's Fan" in Charleston, was set to play India Wilkes; Marcella Martin was spotted in the audience of a Shreveport, Louisiana little theater by Max Arnow, ended up as Cathleen Calvert; Mary Anderson, a Birmingham, Alabama school girl played Maybelle Merriwether (she later drew spectacular critical notices in "Guest In The House" on Broadway); Texan Evelyn Keyes was borrowed from Cecil B. DeMille to play Scarlett's sister, Suellen; Ann Rutherford was loaned from MGM to play the other sister, Careen (Judy Garland was considered); Marjorie Reynolds and Claire James were among Scarlett's young friends in the Twelve Oaks party sequence.

In October, 1938 the search for Scarlett O'Hara had narrowed down to Paulette Goddard, Doris Jordan, Joan Bennett and Katharine Hepburn. The spirited Paulette signed with Selznick in 1937 and appeared in his "The Young in Heart" and to MGM for "Dramatic School" and "The Women" and then was sent to New Orleans to work on her Southern accent. Selznick thought her a strong possibility, but because of Paulette and Charles Chaplin's unconfirmed marital status and fearful of the moral upset of 1939 moviegoers, he reluctantly ordered the search to continue. Selznick liked Katharine Hepburn. Because of Joan Bennett's dark hair and new Hedy LaMarr image, Selznick also considered her.

And who was Doris Jordan, a Margaret Sullavan look-alike? Max Arnow discovered her in New York working as a Powers model and immediately ordered a test. "Mr. Selznick interviewed me in New York and I was put under contract for a month while they decided whether they wanted to send me to the

Coast," Doris remembers. Selznick's New York representative, Katharine Brown, was also impressed with her potential and sent her to Hollywood for further tests. Born Doris Davenport in Moline, Illinois, she grew up in Hollywood. As a Goldwyn Girl in "Kid Millions" at 16, she attracted Sam Goldwyn's attention. He gave her the part of star Eddie Cantor's sweetheart in the famous ice cream factory scene. She wangled a MGM stock pact before departing for New York. "In Hollywood, the camera crew making the new test were from MGM and every man on it knew me. They had seen me over at MGM hundreds of times. Mr. Arnow knew. He was wonderful to me and kept my secret. The choice had apparently narrowed down to Paulette Goddard and myself. I tested in October and through November and later into December, 1938. The testing took so much time and they were so exacting in all phases. I had seen so many girls tested for Scarlett that I began to believe nobody would ever be selected for it. One day when I was going on the stage for a hair-dress test I saw Vivien Leigh being tested for make-up. Saw her several times. She struck me as just another Scarlett. But I was so dizzy from the endless trips between make-up, hair-dress, wardrobe and testing stage and so blinded by the powerful new Technicolor lights that I probably couldn't have told the difference between Clark Gable and Mickey Mouse."

Selznick wrote in a memo on November 21, 1938; "I am anxious about Doris Jordan because I think, apart from the photography and hairdress her new test is even more promising than the first one and shows decided promise. I think that George (Cukor) has done wonders with her since her New York test, and I hope he is continuing to work with her daily. No pains should be spared in connection with the girl, since she is certainly one of our four or five final possibilities." It was the Cukor tests that interested Sam Goldwyn to cast her as Doris Davenport opposite Gary Cooper in "The Westerner." Unfortunately, Goldwyn dismissed her as a flash in the pan who fizzled out in her big opportunity.

History was to repeat itself three years later when Phyllis Isley Walker, a Powers model read for Katharine Brown for "Keys of the Kingdom," resulting in a contract. When Selznick recovered from his shock of learning she previously worked at Republic in 1939, he selected a new name. Jennifer Jones.

On Christmas Day 1939, George Cukor gave a garden party at his home. The young English actress Vivian Leigh and Lawrence Olivier were among the guests. Soon after they arrived, Cukor took Vivian aside and told her Scarlett O'Hara had been chosen. She'd previously heard Katharine Hepburn was the winner. He shook his head, smiled, and embraced her. "Guess we're stuck with you." Δ

Vivien Leigh wins most coveted role in screen history, Scarlett O'Hara

by Kirk Crivello

In a town full of superstitions, David O. Selznick wasn't superstitious. He ended his long search for Scarlett O'Hara on a Friday, the 13th.

According to Margaret Mitchell, who created the character, Scarlett, she was "not beautiful," but had "an arresting face." A face that suggested sweetness, only to be betrayed by pale green eyes that were turbulent, lusty with life." Her mother was French, her father Irish. Her dark hair had glints of auburn. Her chin was pointed, and her jaw was square. She was small, but physically well-matured. She had a 17-inch waist. Vivien Leigh was beautiful, but otherwise she fit the description—even to the "turbulent" eyes and the 17-inch waist. Scarlett was 16 at the beginning of "Gone With The Wind," barely 21 at its close. But, though she was a girl in years, she was a woman emotionally. No teen-age actress could possibly portray her. She wouldn't have either the emotional or the dramatic background. At 25, Vivien was considerably younger than most of the other actresses considered.

There was a good deal of Scarlett in Vivien Leigh besides the "arresting face" and devilish eyes. She was emotional, willful, unpredictable. She had the same fierce, fateful intention of living her own life.

Vivien was born in a quiet, out-of-the-way place, among the hills—Darjeeling, India. A resort town in the foothills of the Himalayas. Her parents had gone there to escape the heavy November heat of the lowlands around Calcutta, where her father was then a stock-broker. The event took place November 5, 1913.

She was born Vivien Mary Hartley, the daughter of Ernest Richard and Gladys Robinson Hartley. With Scarlett, it was her father who was Irish, her mother French. With Vivien, the strains were reversed. Scarlett's nurse was a black mammy, Vivien's nurse was also dark-skinned—a hindu amah. Except for her amah, she remembered very little of India. She was 5 when her mother took her to England to begin school. The first school was the Sacred Heart Convent in London. There at the same time was Maureen O'Sullivan. And there, at the age of 8, they both did their first bit of acting in a convent production of "A Midsummer Night's Dream."

At 14, she was sent to a French convent in Italy. When she knew enough French, she was then sent for a year, to Mlle. Manileve's School for Young Ladies in Paris. There, her acting ambitions crystallized. Her favorite teacher of dramatics was an actress at the Comedie Francaise. Vivien made the discovery that she had an aptitude for dramatics.

After the year in Paris, she went to a Bavarian finishing school. By the time she escaped via graduation her parents gave permission to enter the Academy of Dramatic Art of London. At 19, she became Mrs. Leigh Holman, wife of a prominent young London barrister. In 1934, her only child, Suzanne was born. But, with Scarlett-like willfulness, she wasn't going to let either marriage or motherhood keep her from being what she had determined to be.

Contrary to popular impression, she didn't start on the stage. Her roles in "Things Are Looking Up," "The Village Squire," "Gentleman's Agreement" and "Look up and Laugh" led, in turn, to a stage offer of a role in "The Green Sash," which acclaimed her a "find." She had already intrigued American filmgoers in "A Yank at Oxford," in which her onetime schoolmate, Maureen O'Sullivan won Robert Taylor's heart.

Early in her self-expression quest, Vivien's determination to have a career of her own led to the break-up of her marriage and a romantic entanglement with Laurence Olivier.

She was about to start "The Thief of Bagdad" when on a



whim she arrived in Hollywood on December 6 to visit Olivier, filming "Wuthering Heights." Press photographers who recorded her incoming smile also recorded that she was here "to spend the holidays with Mrs. Harry B. Ham of Beverly Hills and pay her first visit to the film capital." They added that she denied any interest in a Hollywood career. No one thought of asking her if she was a candidate for Scarlett, as countless other new arrivals had been asked. For one thing, she was English, not American.

Yet, just 15 days later, Louella Parsons, Hollywood columnist, broke the incredible news that Vivien Leigh was also in the race.

Her entry was purely accidental. A quirk of fate. She met Myron Selznick, David's agent brother, and he asked her if she would like to see the night shots of the burning of Atlanta, the first scenes to be filmed for GWTW. David Selznick would be there, and Myron wanted her to meet him. She might do a picture for Selznick sometime. She went. She met Selznick in the bright glow of a burning set. He stared at the girl, practically goggle-eyed. He couldn't see her by different light fast enough. And when he did see her by ordinary light, he said, "I want you to make some tests as Scarlett—very secretly."

He had to be secretive. If she didn't turn out to be as much like Scarlett as she looked, why antagonize the local talent by letting anyone know that he had at the last minute, considered an English girl? The tests had to be not only super-secret. They had to be super-exhaustive. He couldn't afford even to consider an English girl for the part, unless, in a whole series of tests, she was more like Scarlett than anyone else had been.

And so the rest is movie history. When "Gone With The Wind" opened, Vivien Leigh was critically acclaimed as an instant popular success, named by the Academy as best actress in 1939. It is most incredible, in view of the anticipation that preceded her selection, that she didn't disappoint the public, but her Scarlett O'Hara remains one of the best-liked pieces of work committed to film.△

An interview with Olivia De Havilland

By Ruth Weeks

(This interview appeared in "Curtain Call" Nov. 1964 the Vivien Leigh Film Fan Club publication.)

HOW WERE YOU CHOSEN FOR THE ROLE OF MELANIE IN "GONE WITH THE WIND"?

The first Director, George Cukor, telephoned me one day to say that he had heard through my sister Joan Fontaine that I was interested in the role of Melanie. He asked me to come into his office to read for him; I did so, and a few days later, read a second time for David Selznick, the producer, at his home. Mr. Selznick immediately decided that it was I whom he wished to have play Melanie in the film.

WHAT WAS THE EASIEST AND THE HARDEST SCENE FOR YOU TO DO IN "GONE WITH THE WIND"?

I think that all the scenes were equally difficult as, without exception, they involved a delicate characterization of the very individual personality of Melanie.

DID YOU DO ANY SPECIAL RESEARCH BEFORE DOING THE ROLE?

I read "Gone With the Wind" straight through for the second time, underlining every description of Melanie and marking each page where any action of hers occurred. I then studied many times these particular descriptions and scenes. I further examined a number of costume books so as to acquaint myself with the hairdress and the garments of the period. In addition, of course, I learned the correct Southern accent of the county in Georgia from which Melanie came.

HOW MANY TIMES HAVE YOU SEEN THE FILM, AND WHAT DO YOU THINK OF WHEN YOU SEE THE FILM TODAY?

I have seen the film about six times and most recently at its second opening in Atlanta in the Spring of 1961. I was even more impressed by it then, than I was the first time I saw it.

IS THERE A SPECIAL ROLE THAT YOU HAVE ALWAYS WANTED TO



Olivia DeHavilland's most recent movie role was in "Airport" for Universal.

PLAY, EITHER ON THE STAGE OR IN A FILM?

I have always thought it would be fascinating to play a nun and a rather dissolute woman—if possible in the same film.

WHAT DO YOU LIKE TO DO FOR RELAXATION?

I like skiing lessons, to go for long walks, to read, to embroider, to paint.

WHAT IS YOUR PERSONAL FAVORITE ROLE THAT YOU HAVE DONE?

I have loved many roles by my favorites have been: MELANIE of "Gone With the Wind," VIRGINIA CUNNINGHAM in "The Snake Pit" and CATHERINE SLOPPER in "The Heiress."

DO YOU THINK THAT YOUR CHILDREN WOULD LIKE TO FOLLOW IN YOUR FOOT-STEPS?

I am certain that my son, although he is a boy with a very wide range of interests, will not be attracted by the theater as far as making a profession of it is concerned.

My daughter, on the other hand, is

very creative, very artistic, and is very possibly gifted as a future actress. It is however a life I am not particularly anxious to have her lead.

WHICH MEDIUM DO YOU PREFER DOING, STAGE, FILMS, OR TV?

I like the theater and the cinema equally well but on rather different terms.

HOW DID YOU FEEL ABOUT SEEING "GONE WITH THE WIND" WHEN SO MANY OF YOUR FELLOW PLAYERS WERE DECEASED?"

"I thought I'd feel sad with Clark Gable gone so recently, but the moment the picture began, it was just as though we had never been separated. To sit and watch Clark, Ward Bond, Leslie Howard, and Hattie McDaniels all gone and yet so close to my heart up there on the screen, seemed to bridge time."

Miss Weeks continued, "True so many who were in the picture will live on as long as there is a theatre to show it in. Olivia was my favorite even though Gable and Leigh were supposed to be the favorite ones. I shall never forget the tenderness with which she played the role of Miss Melanie." △

Remembering Vivien Leigh

Beautiful Vivien Leigh became one of Hollywood's and England's most renowned screen and stage actresses following her *GONE WITH THE WIND* Oscar. On the stage two of her greatest successes were in Wilder's "Skin Of Our Teeth" and Williams's "A Streetcar Named Desire" (winning a second Academy Award when the latter was filmed by WB in 1951). But these were only the highlights in a succession of excellent stage and screen performances, both in classical and modern roles. Miss Leigh was always dogged by poor health and never appeared to get completely rid of the tuberculosis which she suffered as a youngster. On the night of July 8, 1967 in her London home, Vivien Leigh died from a recurrence of TB at her early age of 53. Long divorced from her second husband, Laurence Olivier, she was preparing to appear in "A Delicate Balance" on the London stage.

Famous people say . . .

"Vivien was a really wonderful screen actress. Quite apart from her looks she had something very strong and individual and interesting. I also saw her act very well on the stage. She was brilliant as Shaw's Cleopatra, and she made a damn good stab at Lady Macbeth."

. . . . GEORGE CUKOR

"After George Cukor left *GONE WITH THE WIND*, I would go over to his house to run scenes, and so on. I felt rather guilty about going behind Vivien's back, until I found out that Vivien was doing exactly the same thing, too. The day Vivien and I heard Cukor had been removed from the picture, we were both dressed in our widows' garb. We rushed over to David Selznick's office, all in black, and pleaded and threatened and did everything in the world, but he remained obdurate. I often think of beautiful Vivien."

. . . . OLIVIA DE HAVILLAND

"I first met Vivien in 1960, when I was writing the screenplay for *THE ROMAN SPRING OF MRS. STONE*. On the professional level, I was stuck by the fact that, although she always preferred the stage to the screen, she had an uncanny instinct for movie acting, a true camera sense. She knew exactly how to minimize her effects for a close-up, how to enlarge them for longer shots, as if the camera for her were some kind of magic mirror in which she could always obtain the desired reflection."

. . . . GAVIN LAMBERT

"I only saw Vivien Leigh once in my life in person. That was at the Ritz-Carlton Hotel in Boston. I got into the elevator and she was there. And I got goose pimples. I got off on the third floor, like a fool. The goose pimples remained for ten minutes, which I am told, is a medical phenomenon."

. . . . WALTER MATTHAU



"Vivien Leigh had been an integral part of my life for thirty-three uninterrupted years. She was my most cherished friend, my other sister, my wise counselor and my intimate confidante. We had shared each other's laughter and tears, and there were many of both."

. . . . RADIE HARRIS

"I loved Vivien. Although we never as much as held hands. I cannot say my love was platonic; it was more exciting than that. After she married Larry we all became great friends, and many happy and hilarious weekends were spent with them at Notley Abbey and at their house in Chelsea."

. . . . REX HARRISON



London (1960) — It was a time for memories for Vivien Leigh when she attended the London Coliseum's showing of "Gone With the Wind," the picture which made her a star 21 years previous, a star in the arms of Clark Gable who now like Leslie Howard is also dead. But Vivien Leigh did not stop to see the 3 hour, 40 minute epic on the first night of its re-issue. "I have seen it three times and that's enough for me," she said. "Anyway I have work to do." She was rehearsing for her world tour with the old Vic.



Crowds cheered when 47 year old Miss Leigh arrived at the Coliseum with her actor friend John Merivale. Someone mentioned the \$13 million that the film had made. Said Miss Leigh "Looking back, I wish I had owned a small percentage. It was a great film."



Van Johnson and Vivien Leigh, in a rare shot taken in London, (1960)

Two of Britain's leading actresses, Vivien Leigh and Mary Ure at the London Airport before flying to New York where they appeared in the play, "Duel of Angels"



Son of Rhett and Scarlett

by Gary Crandall

KING KONG, A STAR IS BORN, GODFATHER II—the Hollywood dictum seems to be: If it feels good, do it again. Especially if it feels good at the box-office.

According to the tribal drums MGM and Universal are going to “do” GONE WITH THE WIND again. But they’re careful to point out “this is a sequel not a remake.”

A wise choice of words, but nevertheless going to be tough, since no matter what emerges it will be compared frame by frame with the original.

And casting? Mama Mia! The voltage of Vivien Leigh as Scarlett O’Hara and Clark Gable as Rhett Butler are ingrained in the popcorn circuitry of every staunch moviegoer. And that’s a lot of moviegoers as GONE WITH THE WIND has been seen by more people around the world in its four decades of theatrical release than any other films in history.

Will there be a world wide talent search to fill those lead roles? According to the studio press release: “There will be no attempt at imitative casting.”

However, there was hardly an actress in Hollywood who did not covet the role of Scarlett at the time of the original casting and scores of star-status actresses submitted to screen tests (unheard of!) to get a crack at the role. Vivien Leigh finally emerged as Scarlett—discovered quite by accident as she was visiting the set of WUTH-ERING HEIGHTS.

But she etched on celluloid the quintessence of Scarlett O’Hara and it will be hard not to be imitative.

The premise for the movie might well fit into today’s social setting: The destruction of the Heroine’s restrictive but secure world forces her to become her own woman; in the process she defies men’s rules and finds out she can get away with it.

Scarlett emerges as a strong woman—halfway between tradition and liberation—cutting fences when it suits her, bending the rules to her own needs. A



Rhett Butler flashes a knowing smile during a tense moment.

Scarlett knows when to turn on the tears for Rhett.



Gable and Leigh, the perfect casting in the unforgettable movie.

spitfire—willful, petulant, untamed... or purring like a delicious little Southern Belle kitten when she needs to massage a man’s ego.

Rhett falls in love with Scarlett not just because she is beautiful, but because she is also selfish, aggressive and unladylike—a pragmatist like him, out to survive.

Who would suit the role today, and not be eclipsed by Vivien Leigh? Who has the right combination of fire, sparkle and calculation?

And who could play the passionate rascal of Rhett Butler with the right amount of dash?

We offer some possibilities. Who do you think should play the roles??? Δ

ANNE EDWARDS SET TO AUTHOR “THE CONTINUATION OF GONE WITH THE WIND”

Anne Edwards has been selected to write the novel, “The Continuation of Gone With The Wind,” the Zanuck/Brown production for Metro-Goldwyn-Mayer/Universal Pictures. Richard D. Zanuck and David Brown will produce for MGM and Universal.

This historic sequel to the most revered film of all time is being produced by special arrangement with the Estate of Margaret Mitchell and M.G.M., the company which distributed the original David O. Selznick production of “Gone With The Wind.”

Miss Edwards is a novelist of long and successful experience. Included among her best-selling books is “The Survivors.” More recently she has written “Haunted Summer,” which is being prepared for production by M.G.M. and will be directed by Martin Scorsese from a screenplay by Frederic Raphael. In addition to being an outstanding historical novelist, she is a biographer of equal distinction, having authored “Judy Garland” and the definitive biography of Vivian Leigh, to be published next year by Simon and Schuster, and regarded as an equally anticipated publishing event. Δ

WHICH OF TODAY'S STARS WOULD MAKE THE BEST SCARLET O'HARA & RHETT BUTLER?



*Rhett, who do you
think should play
Scarlett?*

*"Frankly, my
dear, I don't
give a damn!"*



☐ NATALIE WOOD ?



☐ JANE FONDA?



☐ KAREN BLACK?



☐ GINA ROWLANDS ?



☐ ANN MARGARET



☐ LIZA MINELLI?



☐ STEPHANIE ZIMBALIST ?



☐ ROGER MOORE ?

☐ CANDICE BERGEN?

☐ JESSICA LANGE?

☐ JULIE CHRISTIE?

☐ GOLDIE HAWN?

☐ SAMANTHA EGGAR?

☐ SANDY DUNCAN?

☐ YVETTE MIMIEUX?



☐ CHARLETON HESTON ?



☐ ROBERT WAGNER ?

☐ TONY CURTIS?

☐ WARREN BEATTY?

☐ JACK NICHOLSON?

☐ JAMES GARNER?

☐ RYAN O'NEAL?

☐ GEORGE PEPPARD?

☐ ROBERT PRESTON?



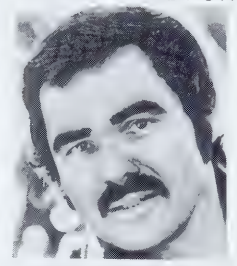
☐ RICHARD
CHAMBERLAIN?



☐ CLU GULAGER?



☐ ROBERT REDFORD?



☐ BERT REYNOLDS?



☐ JAMES BROLIN?

The Legend Lives on . . .



Olivia De Havilland, two time Oscar winner has flown to Hollywood from her home in Paris to make a special filmed appearance on "Oscars Best Movies" an ABC Airing in February, 1977 in which she comments on "Gone With the Wind," best picture of 1939.



The Hollywood of yesteryear evokes instant nostalgia. Most tangible relics of the once magical movie world are the costumes worn by these legendary stars. This fabulous costume designed by Walter Plunkett for Vivien Leigh in "GWTW" is currently on exhibit at the Academy of Motion Picture Arts and Sciences in Beverly Hills.

BOX
OFFICE
SMASH



Paris 1976: "Autant en emporte Le Vent." "Gone With the Wind" is making a triumphant re-showing at the Elysees Theatre in Paris.



David O. Selznick, Hollywood's legendary producer who was honored by USC Library at a memorial tribute to the "Producer Prince." His most noteworthy production was "Gone With the Wind."



Brian Aherne, Olivia De Havilland and Jennifer Jones (Mrs. David Selznick) at USC's memorial tribute to David Selznick discuss the vast undertaking in making "Gone With the Wind."

Movieland Wax Museum . . . The Star's Hall of Fame



Immortalized . . .

Clark Gable and Vivien Leigh brought life to Margaret Mitchell's classic characters, Scarlett O'Hara and Rhett Butler, in the 1939 Academy Award-winning production of "Gone With The Wind." At Movieland Wax Museum in Buena Park, California, life-like wax effigies of the two great stars are presented in the famous gazebo scene (discovered on a Georgia plantation) from the MGM production along with Leslie Howard, Olivia de Havilland and Hattie McDaniel who won a Best Supporting Actress "Oscar" for her role in the film. All five figures are in exact "Gone With The Wind" costumes duplicated at Western Costume Company from the original 1939 patterns.

Part of the special mystery of Movieland is the little bit of themselves left at the Buena Park Stars' Hall of Fame by the many stars who have come to confront their counterparts in a moment of surprise, pleasure and humor—and also those stars who have come to Movieland to honor their fellows in the industry. Olivia DeHavilland is shown visiting her counterpart in the photo below. △





Rhett says goodbye to his finacee Belle Natling (Osa Munson) in this scene from the famous movie.



Thomas Mitchell (Gerald O'Hara) and Vivien Leigh (Scarlett O'Hara) in an idyllic setting.

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One reel subjects: b&w—\$4.25, color: \$8.50

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Ambrose Nasty Temper
Bathdubs
All in Fun
Ambition
Before & After
A Busy Day
Cramps
Clever Grettie
Cowpuncher
The Cost Of High Living
A Close Call
Charlie On The Ocean
Charge of the Light Brigade
The Red Spectre—color
Margot Fountain Dances
The Flirt
A Fair Exchange
Famous Disasters
Felix Dines and Pines
Ben Hur
A Boy, A Bear and a Dog
Don Gone

Daniel Webster
Ding Dong Doggy (Betty Boop)
Down In The Deep—color
Don Q Out Takes (rushes)
Great Train Robbery
Great Cheese Robbery
Getting Acquainted
Gaumont News
Kinogram News
Jail Breakers
His Trust
Hodge Podge Cluster of Kings—C
How Fatty Made Good
Holiday In Mexico—color
A Film Johnny
His Million \$ Job
Hit Scotch
In Old Hiedelburg
Hashers Delerium
Her First Bisquits
Int News #1, 3 & 5
In Old Madrid
William Tell
When Pals Fall Out

Kids Auto Races
Kiddin Kate
Laughing Gas
Life of an American Cowboy
Lindberg Newsreel
Little Defender
Macabre Mini Shorts
Making Telephone History
Militant Suffragette
Miss Fattys Seaside Lovers
Millionaire For A Minute
Musketeers of Pig Alley
Muddled In Mud
Nadine of Now Where
New York Hat
100% Canadian
Okomo San
Oh! Mama!
Odessa Steps Sequence
Petticoat Camp
Pranks of Buster Brown
The Pest
Pathe News #1, 3, 4 & 22
Polidor & The Goose

Polidors First Duel
Roosevelt at Grand Coulee
Roping A Bride
A Sleepless Night
Skinny Gets A Goat
The Star Boarder
Slick Slickers
Soapsuds Star
Taming Of The Shrew
Wild & Wooley
Toy Town Tale
When Love Grows Cold
William Tell
Universal Studios Tour
Sailor Beware
Sorrows Of The Unfaithful

**TWO REEL subjects—
b&w—\$8.25, color—\$17.00**

The American Scene
The Adventurer
Campus Vamp
Behind The Screen
Boys Will Be Joys
Beggar Maid
Champeen
FGCTU Cliffhangers
Cure
Dealers In Death
Vanity Fair
Enteract
Horst Shy
Jitney Romance
Hooked At The Altar
He Did & Didn't
Hot Finish
Immigrant
Love Em & Weep
Life of Christ—color
One AM
Pink Pajamas
Property Man
Pawn Shop
Men About Town
Minirva Courtney
Mr. Smiths Picnick
Mr. Smiths Candy Store
New Aunt
Rink
Seein Things
Sundown Ltd.
Should Scottsmen Marry
Sorrows Of The Unfaithful
She Said No (as usual)
Thrill Seekers
Turn Of The Century
Until We 3 Meet Again
Vagabond
Vacation Waves
Valentino & 77 Beauties
Uberfall

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Lost World—\$20.25
Ivan the Terrible pt. 1—\$48.25
Mark Of Zorro—\$36.25
Midnight Girl—\$24.25
Variety—\$24.25
Tillies Punctured Romance—\$16.25
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Vanity Fair—\$24.25
Until They Get Me—\$20.25

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Black Christmas
Sherlock Holmes Smarter Brother
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Happy Hooker
Prison Girls
Naked Came The Stranger

#120 b&w
Ford Advertisement
Early Commercials
13 Hours By Air
Here Come The Waves
Tomorrows Children
Youth Runs Wild

#121 b&w
Promos
Three Smart Girls
Sunset Trail
1942 Chrysler Ad
Slightly Dangerous
Prevues Signature
War Bond Signature
I Met Him In Paris
Promo
Call Out The Marines
The Lady Has Plans

#124 b&w
When Comedy Was King
High Noon
Macbeth
Silver River
Gunga Din

#125—color
The Great Waldo Pepper
Kansas City Bomber
All The Presidents Men
Mother, Jugs and Speed

#126 color
Jungle Book
Third Man On The Mountain
Snowball Express

#127—color
Triple Irons
The Syndicate: A Death In The Family
Lightning Swords Of Death
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#128—color
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Marooned
The Russinas Are Coming
Duchess & The Dirtwater Fox

#129 color
Mary Jane
Catch 22
W.U.S.A.
Next Stop, Greenwich Village
End Of The Game

#131 color
 Greysfriars Boobby
 Tess Of The Storm Country
 Horse In The Grey Flannel Suit
 Charlie, Lonesome Cougar
 Echoes Of The Summer

#132 color
Frogs.
Wild Angels
Devils Angels
Jackson County Jail

#133 color
Naked Under Leather
It Happened In Athens
Playgirl After Dark
Sweet Sugar
Miss Melody Jones
Naked Amazon

#134—color
The Unforgiven
Wings Of Eagles
Two Rode Together

#135—color
Murderers Row
Heroes Of Telemark
Alvarez Kelly

#136 b&w
French Girls Club
Forbidden Adventure
(long trailers)

#137—color
Phantom Of The Paradise
Solvent Green
Cheyenne Social Club
Mission Batangas

#138—color
An American In Paris
Gone With The Wind
Till The Couds Roll By

#139—b&w
Bogart Does A Red Cross Ad
Broadway
Don't Give Up The Ship

#144—b&w
 Rebel W/O A Cause
 In Cold Blood
 A Night To Remember

[illegible]

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Studio Collector's Club Film supplier informs HSM that all 16mm titles will NOW also be available in Super 8 Sound (Color) Closing out 8 mm. Save 50%—Check the ad and save! while they last.

STAR TREK BLOOPER REELS

16mm—\$47.50 ea, S8S—\$30.00

Please note that these two reels are probably the most complete of any offered, however the quality of the prints are below our standards. They both have excellent sound but the pictorial quality is at best a little "dupey" looking. They are so funny however that we have decided to release them.

Blooper #1—First season bloopers with Kirk getting drunk and grappling with his yeoman, one of the lovelies from "Tantalus" pops out of her costume, Uhura sweet talks Mr. Spock, The Mission Impossible gang appears, and the ship explodes. Also has outtakes of Don Adams with Don Rickles, Dick Van Dyke, Hogans Heroes, Johnny Carson & more. This reel is part black and white.

Blooper #2. Second Season bloopers in this reel. The crew walks into doors, Ed Reimers for "Tribbles," Kirk gets his facial makeup removed painfully, and a villain proclaims "If they refuse to cooperate, SCREW them," after this Kirk refuses to go on! The Capt gets an arrow in the groin, Spock says he will blow his brains out, Kirk pulls Harry Muds mustache, the captain does a wild dance with an alien "cutie." For the finale the crew does a conga thru the ship.

"IN SEARCH OF ANCIENT ASTRONAUTS"—5 reels—color

Narrated by Rod Sterling. Mysteries of the past take on a new and startling light when examined with the possibility that intelligent beings from outerspace visited earth thousands of years ago when our civilization was barely born. A scientific look at old artifacts, maps, legends, mythology and folklore. Filmed on locations of early civilization ruins. One interesting and puzzling artifact is a battery cell made in 2000 BC now in the Bagdad Museum. All this in older days would have been considered heresy—but today is an interesting speculation. 16mm—\$203.50, S8S—\$138.00

FARO NELL --1929 two reels

Stars Loise Fazenda in an early talky comedy spoof on an early 1900 melodrama complete with villains, victimized heroins, heroes, shootings, murders with a last minute chase and rescue with a twist. The heroin rescues the hero! 16mm—\$48.50, S8S—\$31.50

"CALDONIA"—2 reels—early 1940's

Starring Louis Jordan and his Tympany Five. An all black musical with lots of singing and dancing: Caldonia, Honey Chile, Buzz Me Baby and others. 16mm—\$48.50, S8S—\$31.50

BETTY BOOP's Museum—one reel—1932

Betty takes a trip to the museum in a car that roller skates, filled with statues that come alive, dinosaur skeletons that are thirsty and others that are hungry and none of this phases Betty—poor dumb lass that she is! 17mm—\$27.50, S8S—\$17.50

"BETTY BOOP IN "MOTHERGOOSE LAND"—one reel

Betty reads Mother Goose as a bedtime story and the characters all come to life—naturally—what else? Humpty Dumpty, Jack & Jill, Little Boy Blue, Pied Piper and all the rest join in the fun. It was the least they could do for old Max. 16mm—\$27.50, S8S—\$17.50.

BETTY BOOP IN "S.O.S."—1932—one reel

With Bimbo and Koko. It's a hell of a storm with rain coming down in sheets, the wind howling and Betty's ship sinks. We find her on a raft with Bimbo and Koko as they are saved by a pirate ship—hell, out of the fry pan and into the fire! It all ends well with a big fish saving the day. DUMB but no dumber than any other Betty Boop cartoon I've seen. If you are into dumb—dumb cartoons this is one for the books. 16mm—\$27.50, S8S—\$17.50.

CALLOWAY-JORDON MUSICALS- split reel—early 1940's

Cab Calloway and orchestra do their rendition of Virginia, Georgia & Caroline. Louis Armstrong and Band with Nicodemus do their renditions of Shine. Our Original preprints had some fine black lines we were unable to remove but the sound is great. 16mm—\$20.00, S8S—\$12.00

"KID IN AFRICA"—one reel

Another of the Shirley Temple series done by Educational Pictures that helped launch the child star on her acting career. "Madam Cradle Bait" (Shirley) sets out to civilize the canibals in an all kid spoof on african adventure films. Shirley ends up in the stew pot. The canibals find her not too tasty so they keep adding salt! A baby Tarzan comes to the rescue complete with a he man voice and yell. 16mm—\$27.50, S8S—\$17.50

LOU COSTELLO BLOOPER REEL—1½ reels

A hilarious selection of scenes that went wrong, mostly from the Little Giant. Boy, does he get angry! 16mm only—\$42.00

"MAGICAL MYSTERY TOUR"—color

The full length Beatles Television experience in excellent color prints. Complete in 16mm only—\$225.00

"TOMORROWS CHILDREN"—1934—6 reels.

Fantastic motion picture, unheralded in its boldness, and frankness. Stark in its ability to bring you the truth about a problem that has plagued mankind for centuries—Birth Control. Unfolded before your eyes is the perfect method of correcting the problem. This film is rumored to have been black listed and kept from the truth seeking public by early manufacturers of the "pill."

For you exploitation film lovers, here is one with the theme of state controlled sterilization. For real! See women emasculated against their will. See the first major operation ever brought to the screen. See beloved Sterling Holloway as a goofy doctor amidst all this mayhem! 16mm—\$132.50, S8S—\$87.50

PARAMOUNT MAGAZINE—1920—silent—one reel

An all cartoon issue of then-popular weekly non-newsreel, featuring: Their Masters Voice—with Bobby Bumps by Earl Hurd, Feline Follies—Felix The Cat—by Pat Sullivan, Down The Mississippi—Bud & Susie—by Frank Moser; An interesting method of comparing the different techniques of three great early animators. 16mm—\$27.50, S8S—\$17.50

"THE RED DESERT"—6 reels

Starring Don "Red" Barry and Jack Holt. This one will surprise even the non western buff! Two men in the desert - one pursued by the other on foot contains not an absolute word of dialogue for the first ten minutes. A lengthy flashback - it seems that the Government has been missing several shipments of gold, so Pecos John (Barry) is sent to investigate. He impersonates a card shark in a saloon owned by Jack Holt and is befriended by the local jeweler. Red starts to catch on to things but his ruse is discovered and the chase is on. To discover what is behind all this and all about the saloon girl you will just have to purchase a print! Here is a great new western release with a number of unusual twists. 16mm—\$132.50, S8S—\$87.50

"SONG OF FREEDOM"—7 reels

One of the great singers of this century, Paul Robeson stars in this filmed, tailor made feature produced in England by Hammer Films. The story of a black worker whose non chalant singing is overheard by an opera empressario. A Contract is signed and world-wide acclaim follows. A nameless tune had been haunting Paul for years and he leaves the opera world determined to find the source of the song which he believes to be part of his heritage and of a past he has never known. He sails for Africa - and danger. Undeservedly neglected, "Song Of Freedom carries a message and a universal one—that of mans search for truth. It is a warm, honest, dramatic, touching and very enjoyable film and the magnificent voice of Paul Robeson can again be heard by everyone.

16mm sound—\$153.50. S8S—\$101.50

"FRONTIER SCOUT"—1938—6 reels

With George Houston, Al St. John, Beth Marion, Dave O'Brien and Matan Moreland. After the civil war, Steve Norris (Dave O'Brien) goes into the cattle brokerage business with partner Mort Bennett and when one herd fails to reach its dstination Steve calls on old buddy Wild Bill Hickock (geo. Houston) to investigate. Hickock discovers one herd with the identifying brand on Steve's own land and things start to look pretty obvious. Lots of action with relief by "Fuzzy", Wild Bill's sidekick. 16mm—\$132.50, S8S—\$101.50

— Take two

body who'd seen her on stage at Carroll's Sunset Blvd. nightclub. "I was only 15 when I joined George White Scandals which took me to Hollywood," Evelyn said. "When the show closed, my roommate Marie McDonald and I auditioned for Mr. Carroll. Marie lasted three weeks before she was fired. She was always getting into trouble, once she fell asleep on the long bench backstage just before a number." "From Mr. Carroll's, I met George Cukor and he sent me to drama coach Lee Strasberg at 20th and they put me under contract. After I played one of Betty Grable's chorus friends in DIAMOND HORSESHOE, Mr. Cukor cast me in WINGED VICTORY, but Fox decided to drop my option—a week later I was at Warner Brothers."

Rumors circulated about her and the brooding WB star John Garfield for over a year. Mrs. Garfield would not consider divorce, and there were endless recriminations. WB strongly objected to the liaison. When Jack L. Warner cancelled her contract, Evelyn and Garfield gave up the struggle. Shortly afterwards, she announced her engagement to stage star-playboy Georges Matasas.

Did Evelyn have any memories of her years as stand-in to Marilyn Monroe? "Poor, sweet Marilyn, she trusted everyone until everyone betrayed her. She was mistreated terribly by the executives during SOMETHING'S GOT TO GIVE. Just before we started THE MISFITS in Reno, I had to learn to drive to photo-double Marilyn driving the station wagon." Then Evelyn recalled that during MISFITS location she first saw unknown Ann Margret performing in the lounge at Harrah's Reno. Ironically, she now stand-ins for Ann Margret. Did she have any regrets that her own career didn't take-off? "Not particularly, I wasn't that ambitious as say Marie (McDonald) was. I enjoyed all the attention but never took it seriously." "It was fun," she said, smiling slightly.

When Claire James and Busby Berkeley met in 1938, she was an aspiring starlet fresh out of Minneapolis. He guided her to MGM where she was selected as "The ZIEGFELD GIRL" of 1941. Berkeley soon aborted her career for fear of losing her, but eventually they were married. The merger was shortlived and the raven-haired Claire continued at Warner Bros. and 20th where her roles



Famed showgirl, Evelyn Moriarty was given carte blanche at Earl Carroll's; her naive charm and her openness captivated him.



While Claire James was appealing and credible enough, she escaped the cliches of Hollywood stardom.



Vivacious dancer Lillian Porter photographed like a brunette Sonja Henie in SONG OF THE ISLANDS.



Ethelreda Leopold (in the center) often took away from the stars with her marshmallow hair and uncompromising presence. The "star quality" was there as a secretary to Chaplin in THE GREAT DICTATOR; a cigarette girl in ANGELES OVER BROADWAY and as a showgirl in CITY FOR REQUEST.



Lorraine Miller's smile dazzled; she decorated many films with polished bandbox sophistication. Made it on Broadway in "Happy Birthday."



Paralleling the Harlow-Faye phase, Dorothea Kent wasn't as brassy or flashy as Harlow, her image more like Marie Wilson. But by 1940 those types had run their course. Here with Mischa Auer in Universal's PRESCRIPTION FOR MURDER.

were small affording her little opportunity to get ahead. I hope Fox's planned biography of Berkeley, will do full justice to this still beautiful warm-hearted woman.

Pert Lillian Porter spent 10 years at 20th as their resident chorus cutie. As the second lead in Betty Grable's *SONG OF THE ISLANDS*, she came across as a brunette Sonje Henie, quite poised and uninhibited before the camera. She wed Western actor Russell Hayden in 1946 and they live in North Hollywood when not at their 200-acre ranch near Palm Springs.

Platinum *Ethelreda Leopold* attended the American Academy of Art in Chicago en route to Warner Bros' chorus line. She says the trouble with WB was they never gave her a chance. "All they wanted me to do was be decorative." Buz Berkeley used to tell you, "You've got two left feet but by God you try."

She admits she was "the world's worst dancer." In the early 1940s she tested at MGM, but they gave her Frances Farmer's part in *GOLDEN BOY* to do, and says Ethelreda, "It just wasn't me."

Lorraine Miller went from a UP IN ARMS Goldwyn Girl to wowing Broadway critics in Josh Logan's "Happy Birthday," starring Helen Hayes. WB had big plans, but instead Lorraine went to Italy to do *RAPTURE*. Divorced from producer Eddie Buzzell.

The studio sought to create from old patterns, and it was no coincidence that *Dorothea Kent*, a Universal starlet, looked, sounded like Jean Harlow. Possessor of a rather squeaky voice, she used it for maximum effect in dumb-blonde roles. From the chorus of *MURDER AT THE VANITIES* to leads in *CARNIVAL QUEEN*, *SOME BLONDES ARE DANGEROUS* and finally *PIN-UP GIRL*.

Campus sweetheart *Toby Wing* worked for Berkeley (42ND STREET, *THE KID FROM SPAIN*) before becoming Paramount's perennial co-ed in *COLLEGE HUMOR*, *TOUCHDOWN*, *SCHOOL FOR GIRLS*. Toby married Eastern Airline executive Dick Merrill and resides in Miami Beach.

Jane Howard was a beauty contest winner (Miss Pennsylvania) who brightened many MGM musicals (*THE PIRATE*, *GOOD NEWS*) as a dancer; with Pinky Lee, she co-hosted a popular weekly TV kiddie show. Jimmy Durante chose her to sing in his nightclub act. The famous comedian was attracted to her poise and vivacious personality. So serious was their May-December romance that many movieland bystanders were convinced they'd wed—they didn't but have remained close friends. At Universal, Jane played chorines and mostly West-

erns, with obscure titles. But every so often, Jane revealed unsuspected capabilities, for instance with Tony Curtis in *THE PURPLE MAST* and on loan-out to CBS-TV. opposite William Bendix in "Cover-Up." Look for her on the new David Brenner series.

Saucy *Suzanne Ridgeway* was a favorite at Paramount (one of Dorothy Lamour's handmaidens in *ROAD TO MOROCCO*); caused Rudy Vallee's pulse to palpitate for a spell. Then Monogram restyled her image and gave her minor roles until she married the boss, Producer Lindsley Parsons.

Marilyn Monroe look-alike *Pat Williams* was Marie Wilson's understudy as foil for Ken Murray in his popular "Blackouts" Review. Billionaire Howard Hughes was intrigued by the luscious 18-year-old Pat and filled her dressing room with flowers and extravagant gifts. Hughes' chauffeur limousine waited nightly at the Vine St. El Capitan Theatre. Murray considered hiring applicant Monroe for the New York opening but she couldn't fill star Marie's costumes—Pat was chosen. The parallels between Pat and Marilyn are compelling. When "Blackouts" closed (after 51 performances), agent Johnny Maschio negotiated a MGM contract (Monroe had agent Johnny Hyde in her corner), starting as Fred Astaire's assistant in a magic act in *THREE LITTLE WORDS*: gaining additional momentum at Columbia opposite Mickey Rooney in *SOUND-OFF*. Then began talk of lateness on the set and for interviews. During the summer of 1955, her life began to fall apart. Unhappy over a broken romance, the tormented beauty began to rely on pills and died of an overdose of barbituates and alcohol discovered by her sister, Donna. Only 24, she was working as a showgirl at the Sands Hotel in Las Vegas.

Another tragic figure was 'Tommy' Adams, George Jessel's long-time "lady." When Jessel first heard of her suicide in 1955, he was quoted as saying, "She had rather a frustrated life but, of course, you never know why people do these things." She passed through MGM, Goldwyn and as a showgirl in *COPACABANA* (1947) by the time Harry Cohn launched her as Abigail Adams. When Columbia Studios wrote her off, she started on a program of self-destruction that ended with a fatal quantity of seconal.

Indeed, the Hollywood Dream Girls were instrumental in adding style into Motion Pictures when they were still an impressionable young art form yet for too long all their contributions have gathered dust and lack of recognition. In a future issue we'll discuss some of the girls who did break through to become superstars. Δ



Toby Wing's baby face would open up like an innocent sitting on her sensuality.



When Marilyn Monroe failed to fit into Marie Wilson's "Blackout" costumes, it was understudy Pat Williams who opened in the part at New York's Ziegfeld Theatre.



Jane Howard was a 'Miss America' runnerup who brightened many MGM musicals and later a Universal starlet.

Will Rogers Memorial Award—James B. Rogers son of the famed Will Rogers presented the memorial award named for his father to Debbie Reynolds at the Beverly Hills Chamber of Commerce Assn. Birthday ball (February) at the Beverly Hilton. Past recipients for outstanding contribution to the world of entertainment were Danny Thomas, Jack Benny, Greer Garson, George Burns, Carol Burnett and Kirk Douglas.

RCA VIDIDK system has been pushed back until at least 1978, says RCA prez-chief exec Edgar H. Griffith speaking at a New York press lunch. Griffiths indicated two major hangups in its vidisk program: determination that commercial success requires a \$400 unit retail sales price (RCA has it down to the \$500-600 range now, but still too much) with 60-minute playing time per side (half-hour length has already been achieved); plus assured availability of sufficient software (films, etc.) in a large enough catalog to stimulate and satisfy the public.



BUSCH GARDENS CHANGE OVER—Anheuser-Busch, Inc., has authorized the conversion of its Busch Gardens' theme park into a sales promotion facility for the company's beer products. The Busch Bird Sanctuary, a 21-acre wild-life preserve in Van Nuys features a scenic boat ride, bird and animal life, two theatres, food and merchandise facilities and a monorail tour of the Anheuser-Busch Brewery. The Sanctuary is open Wednesday through Sunday, 10 a.m. to 6 p.m. Admission is free. (Parking \$1.00.) The scenic boat ride is \$1.00 for adults, \$.50 for children.

IRVING THALBERG MEMORIAL AWARD—Pandro S. Berman was voted the Irving Thalberg Memorial Award and the films "King Kong" and "Lo-

gan's Run" were voted Special Achievement Awards for Visual Effects by the Board of Governors of the Academy of Motion Picture Arts and Sciences.

Awards will be presented as part of the 49th Annual Awards Presentation on Monday, March 28, at the Dorothy Chandler Pavilion of the Los Angeles Music Center. The show will be telecast live by ABC.

USDA FILM available—if you are interested these films are available from the Sales Branch of the National Audiovisual Center, Washington D.C. 20409. "Water on the Fire" 27 minute, 16mm film, "Men, Women and Children," 27 minute 16mm, "The Forest" 29 minute 16mm. Depicts trail riding, skiing and pick-nicking, Music., "Helicopters in Fire Control," 13 minute, 16mm. (Government films—all educational)

DISNEY STUDIOS

"*The Rescuers*," an all-new animated adventure comedy, was released in July after four years in production. This story of two brave mice who set out to rescue a kidnapped orphan girl being held captive in a dismal Southern swamp features vocal characterizations by Bob Newhart, Eva Gabor, Geraldine Page and other topline performers.

Also scheduled for summer release is "*Herbie Goes to Monte Carlo*," filmed on locations in France and stars Dean Jones, Don Knotts, Julie Sommars and Herbie, the heroic VW.

Christmas, 1977, will see the premiere of "*Pete's Dragon*," a multimillion dollar musical fantasy combining live action and animation about a nine-year-old boy whose occasionally visible pet dragon wreaks havoc on a New England town in 1908. Helen Reddy, Jim Dale, Mickey Rooney, Red Buttons, Shelley Winters, Sean Marshall and Elliott the dragon lead the stellar cast.

Elsewhere during the year, "*Never a Dull Moment*," starring Dick Van Dyke, and a featurette version of "*The Three Caballeros*" were reissued in January, while "*The Boatniks*," starring Robert Morse, Stefanie Powers and Phil Silvers, returns in June.

In January Walt Disney Productions introduced "*The New Mickey Mouse Club*," a daily syndicated TV variety show in color. And in May, "*Space Mountain*," a thrilling "race through space," opens in Disneyland, California.

Film Festivals

1976 GOLDEN SCROLL ACTING AWARDS

Dr. Ronald A. Reed, national president of the Academy of Science Fiction Fantasy and Horror Films announced final winners of the Academy's 1976 GOLDEN SCROLL AWARDS for outstanding achievement in the acting field. 1976 Best Actor Award in a science fiction, fantasy or horror film went to DAVID BOWIE for *THE MAN WHO FELL TO EARTH* and to GREGORY PECK for *THE OMEN*. 1976 Best Actor (supporting) went to JAY ROBINSON (star of the ABC-TV program *DR. SHRINKER*) for his role of Count Dracula in *TRAIN RIDE TO HOLLYWOOD*. 1976 Best Actress Award went to BLYTHE DANNER for her role in American International's *FUTUREWORLD*. BETTE DAVIS was awarded a golden scroll award for her performance in *BURNT OFFERINGS* in the Best Actress (supporting). Winning films for 1976: *LOGAN'S RUN* (best science fiction film), *THE HOLES* (best fantasy film), *BURNT OFFERINGS* (best horror film).

The GOLDEN SCROLL AWARDS were presented Saturday January 15, 1977, at 8pm at the DIRECTORS GUILD. For information, contact DR. DONALD A. REED, 752-5811, or write the Academy at 334 West 54th Street, Los Angeles, California 90037.

1977 L.A. INTERNATIONAL FILM FESTIVAL, March 15-31 will include for the first time a special program of Super-8 films, documentary, dramatic, comedy, animated & experimental categories. Filmex, P.O. Box 1739.

7th ANNUAL FILM FESTIVAL on the exceptional individual—March 11,



An all-star party at the Ernst Lubitsch home in 1931. Top to bottom and left to right: Colleen Moore, Lily Pons, Ginger Rogers, Jeanette MacDonald, Claire Windsor, Helen Hayes, Mervyn LeRoy, Ann Harding, Ernst Lubitsch and Wallace Beery.

1977 sponsored by USC groups on March 11, 1977 in USC's Hancock Auditorium. Films on outstanding professional, independent & commercial films & videotapes portraying handicapped children & adults. 7th Annual Film Festival, Mr. Neil Goldstein, Children's Hospital of L.A., Box 54700, Terminal Annex, Los Angeles, CA 90054.

7th Annual USA Film Festival
March 18-27 1977
Bob Hope Theatre, Dallas, Texas

The great USA Directore Retrospective will be held the first three nights of the Festival, Honoring King Vidor, noted Hollywood Director with the premiere films following on the next 7 days. Filmmakers with feature film entries should send a synopsis, production notes, credits to Dr. G. William Jones, Director USA Film Festival. P.O. Box 3105, Dallas, Texas 75275.

1977 AMERICAN FILM FESTIVAL—The Educational Film Library Assoc. will sponsor their 19th festival to be held May 23-28, 1977 at the New York Hilton Hotel and is an important showcase for 16mm films for use in libraries, schools, museums & other community programs. EFLA, 43 W. 61st St., New York, NY 10023
BALTIMORE FILM FESTIVAL 8—May 13-22, 1977 special category: Children's Films, Baltimore Film Festival 8, Waverly Station, P.O. Box 16001, Baltimore, Maryland 21218.



The Beverly Garland Fan Club

The Beverly Garland Club publishes its fourth Journal, their First Anniversary issue, in February. "This past year's work heading Beverly's club has been a labor of love. As I have been a devoted fan for over a dozen years!" Beverly is very interested in and co-operates fully with the club as she considers her fans to be her friends. Each member receives a personally autographed photo of Beverly, photo membership card, film and television credit list, biography, and three journals per year. Each journal averages about forty pages and contains numerous articles by our members on Miss Garland's career, as well as a

number of wallet size photos of Beverly. Regular features in our Journals include a Current Film News column which helps keep our members informed on the latest developments in the film and television industry, a column devoted to informing members of Beverly's latest activities; and perhaps our members favorite feature—a section where Beverly answers questions put to her by the members. Although we are a fairly young club, our membership is steadily growing and we now have members from Canada, England, Scotland and Sweden in our ranks! With Beverly's continued support and co-operation, and the active and enthusiastic fans that make up our membership, this club will hopefully grow and prosper.

The Beverly Garland Club
Carl Del Vecchio, Pres.
174 Hackensack Street
Wood Ridge, N.J. 07075.

FAN CLUB NEWS—A short note from Ron Parker, president of the Jane Powell Fan Club. Please ask your readers who would like to join our club to write me at 847 S. Carpenter, Oak Park, Ill. 60304.

NEW MOVIE BOOKS

THE WISDOM OF BRUCE LEE—by Felix Dennis & Roger Hutchinson (Pinnacle 1976) proves that the Bruce Lee cult is still going strong philosophical biography which views Lee as a fighter philosopher, screen actor & director is seriously entertaining.

The MGM story by John Douglas Eames. (Crown). Paperback. 60% stills & 40% copy covers each MGM feature from 1924 to 1975 & concludes with a color, pictorial preview of MGM musicals.

PAPER MOVIE MACHINES: MINI MOVIES READY TO MAKE, by Budd Wentz; illustrated, Troubadour Press, San Francisco 1975; 31 pages, paper, \$1.98.

This is an interesting "toy book," or "book toy," composed of ready-to-cut and use examples of persistence of vision devices. Included are flip books, phenakistoscopes, zoetropes, and other methods of creating movies with paper and glue. Copies for classroom or gifts can be obtained from the publisher (126 Folsom St., San Francisco, CA 94105. This book is great for kids or anyone.

In the Mailbag . . . Our mail is accumulating and we love to hear from our film buff friends . . . Here are a few of the letters. More in the next issue.

Our Readers say . . .



Loves Dolores Del Rio
HSM:

You have a terrific magazine. Your Photographs are tops. Like the front page of Ginger Rogers. Most beautiful photo I've seen of her and in full color too. I wish you could make a front page of Dolores Del Rio and don't just tease us with a little picture like the one you have inside your magazine. Margie Cooper
Los Angeles, Calif.

Ed note: Hope to do a feature on Dolores Del Rio in the future when we have more material pertinent to her career.

And Here's Dolores Del Rio

Dear Lee Graham:

Thanks a million for the picture and item about this lady, my favorite actress. Dolores Del Rio in the last issue of HSM. I always enjoy your articles so very much. Thanks Again. Douglas Whitney

Another Dolores Del Rio Fan

I want to congratulate you on your beautiful magazine (Hollywood Studio Magazine), I always buy them and enjoy them very much. You've done a beautiful job in putting it together.

The picture of Dolores Del Rio it's so beautiful I wish you would have it in full page, if not on the front page at least on the inside of the magazine this way I would acquire at least 20 copies for friends who are Dolores Del Rio fans. Hope to hear from you. Sincerely,
Susan Cordova
Los Angeles,

Thanks for your very kind letter!
HSM:

Your magazine is *THE one* I would not do without—I enjoy each succeeding issue more than the last. Keep it up—never stop.

Hope someday to have the pleasure of meeting you—Thanks for your great publication & good service.
Jim Reid
Universal City, Calif.

Tour Fans meet Universal Guest Star Marjorie Bennett



Veteran character actress Marjorie Bennett at Universal Tours where she was a "guest star" and signed over 500 autographs for many of her fans . . . within *two* hours! It was a lot of fun and MARJORIE enjoyed every minute of it. DONALD GENTRY soon to be seen in "Breaker, Breaker" an AIP release, relaxes with Marjorie Bennett. Miss Bennett will be seen this season on TV in "Phyllis" where her legions of fans will be delighted to see her special brand of comedy—*Sidney Gordon*.



Marjorie Bennett, veteran character actress always gives an encouraging word to a newcomer. Here she is with young actor OTTO FELIX, soon to be seen in the Bruce Cohn Curtis production of "Chatterbox"

Marjorie Bennett, is being congratulated by actor DONALD GENTRY



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Shirley Temple is welcomed back to the scene of early success at Hollywood Women's Press Club Golden Apple Awards by John Wayne and Glenn Ford. (Photo by Yank Begakis)



Barbra Streisand and hairdresser-turned-producer boy friend Jon Peters at Westwood premiere of "A Star Is Born" (Photo by Yani Begakis)

Lee Graham's Man about Town

Highlight of the Hollywood Women's Press Club 36th Golden Apple Awards at the Beverly Wilshire was the presentation of the Louella Parsons Award to the Honorable Shirley Temple Black for "presenting the best Hollywood image to the world." Previous winner Ross Hunter did the honors on behalf of Harriet Parsons who was ill.

Shirley, looking like a slightly plump suburban matron in her print dress, still has the sparkle that made her a movie miracle of the Depression. She recalled she had known Louella since she (Shirley) was 4, "That's when I started to learn about diplomacy."

At one point, Shirley spotted 93-year-old Allan Dawn who directed so many of her pictures. She told Lucille Ball, seated next to her, she was going over to speak to Dwan. "But you can't leave the dais once you're seated," Lucille warned. "Yes, I can, I'm Chief of Protocol," and away Shirley flounced.

Unlike some other child stars, it's obvious Shirley emerged with her psyche intact. She had "a beautiful

childhood" even though she stopped believing in Santa Claus when she was 5, "Mother took me to a Hollywood department store and he asked for my autograph."

* * *

Julie Harris is a consummate actress. Theatre goers have realized this since she played a 12-year-old tomboy in "Member of the Wedding" in 1949. Tinseltown residents had a chance to see her at the peak of her form in "The Belle of Amherst" at the Huntington Hartford.

Like Emily Dickinson, whom she portrayed, Ms. Harris is shy, soft-spoken and sensitive. She laments, "I have not got perfect features and find it disheartening to look in the mirror and think 'I am not beautiful.'" The star is seldom recognized in public despite being one of the most widely acclaimed actresses of our time.

Julie looks back on growing up in Grosse Point, Mich., "I had some dates ... but never the ones I wanted ... school heroes ... I was so drab they didn't want me." That is why, according to her second husband, Manning Gurian, "She escaped into acting.

Make-believe became a refuge ... she could be anything or anyone she chose."

First nighters at "Amherst" were glad to see Marisa Pavan and Jean Pierre Aumont, who are making their home here again after five years in Paris. Aumont, at 66, still looks remarkably like the technicolored charmer of the forties who convinced American females that 50 million Frenchwomen hadn't been wrong.

* * *

If you're expecting Vicki Lester and Norman Maine in "A Star Is Born," forget it. The names have been changed to protect the jaded. If you're a Streisand freak, you'll dig the new version.

The film was launched at Mann's Village Theatre by the Filmex Society Benefit, followed by a large supper party at nearby Dillon's. Called "A Spectacular Night in White," since Barbra requested guests wear white, it seemed only logical that she wore black. She loped around looking like a Yiddish camel with ringlets.

* * *

Maggie Smith and Brian Bedford did their thing at the Ahmanson in "The Guardsman," the play which marked the co-starring Broadway debut of America's greatest acting team, Alfred Lunt and Lynn Fontanne 53 years ago.

British Maggie loves American humor—"It's kind of warding off a kind of madness ..."



Marisa Pavan and Jean Pierre Aumont, Hollywood residents again after years in Paris, were first nighters at Hartford opening of "The Belle of Amhurst."

(Photo by Irv Antler).

Brian Bedford enjoyed working for Robert Fryer, Managing Director of the Center Theatre Group. And Brian laughs about another producer, David Merrick, for whom he did three successful plays, "He's a son of a bitch and hates actors, but he paid me a compliment. He said 'I don't consider you an actor!'" At least I took it as a compliment."

* * *

Marion Martin stayed out of all that brouhaha over her "star" on Hollywood Blvd. in front of the Chinese Theatre, which was almost removed to make room for Barbra Streisand's "star."

Marion retired when she married in the fifties and lives quietly in Santa Monica. You might not guess it from the brassy parts the buxom blonde played, but she is deeply religious. Most of her time is spent working with Catholic charities.

* * *

Once again Elvis turned them away at the Vegas Hilton. His fans who remember the sideburned 21-year-old gyrating into the hearts of teen-age America with "Heartbreak Hotel," now have teen-agers of their own. But they're fiercely loyal, and Elvis was completely sold out during his stay at the Hilton. Presley, 42, has thinned down considerably, but he still has a middle-aged paunch. That didn't bother the women who continued to scream and vie for kisses and scarfs.

Elvis doesn't get closely involved with his money ("My daddy manages that") or career ("Col. Parker manages that"). As Presley says, "I mind my

own business. I've got simple pleasures." Those "simple pleasures" consist of a Rolls-Royce, five Cadillacs, a 14-room mansion in Memphis and a palace in Bel-Air, both filled with pool tables, juke boxes, and hangers on, known as "the entourage."

* * *

Blonde screen beauty of yesteryear, Virginia Bruce, has been plagued with ill health the past decade. She was released from the hospital again just before the holidays and is resting at her Pacific Palisades home.

The 66-year-old actress made headlines in the thirties with her marriage and divorce from silent screen lover



Funny gals, Hermione Baddley and MarTha Raye with columnist Lee Graham.



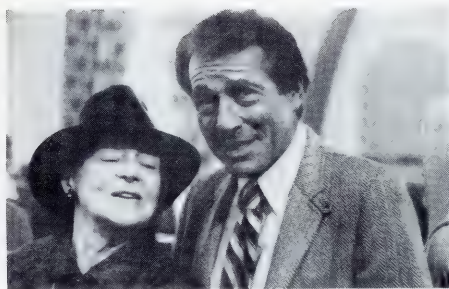
Movie buffs will remember Marion Martin. The actress of the forties, shown here as she looks today, was in the news again when the move was afoot to remove her "star" in front of the Chinese Theatre to make room for Barbra Streisand's "star." (Photo by Frank Edwards)

John Gilbert and again in the forties when she gave up Hollywood to live in exile with her third husband, Ali Ipar, in Turkey.

Due to medical problems, Virginia lives the life of a recluse, and shuns Hollywood's social life of which she was once an important part.

* * *

After her show at Ye Little Club Joan Rivers and her husband, Edgar Rosenberg, invited us next door to La Famiglia. Joan, a movie buff, loves tear jerkers and can't understand why someone doesn't come up with clips of Garbo, Davis, Margaret Sullavan, etc. called "That's Misery!" Turn page



Efrem Zimbalist Jr. with Eva Le Gallienne who helped further his career back in the forties.

Eva Le Gallienne *IS* theatre! She's spent 62 years of her life in it. She was a little girl when she first saw Sarah Bernhardt. "From that moment on," Eva recalls, "The theatre became to me the all-important aim." Ms. Le G. achieved stardom in "Liliom," but gained immortality as the founder, producer and star of the Civic Repertory Theatre.

To wish the illustrious lady a happy 78th birthday, Friends of the USC Libraries honored her with a luncheon at the Town and Gown on the campus.

Following the welcome by Stan Musgrove, Friends' President, and Dr. John Hubbard, USC President, four actors whose lives she influenced remembered working with Eva. Karl

Malden was just starting when he was in "Uncle Harry" ('42). Burgess Meredith presented Ms. Le G. with a poster from "Alice In Wonderland" ('32) with him in costume as Tweedle Dee. Efrem Zimbalist Jr. recalled working with her in "What Every Woman Knows" ('46). Peter Falk, who studied drama with her 22 years ago in Conn. admitted, "If I hadn't met Eva, I would be a box boy at Food Giant."

Ms. Le G. received a standing ovation as Donald Seawell, chairman, National ANTA, and Lorne Greene, president, ANTA West, presented her with the National Artists Award, and everyone joined in singing "Happy Birthday."

* * *

Jackie Joseph and Earl Holliman were a surprise twosome at the Hellenic Society of Constantinople's 10th annual Vasilopita dinner dance at the Beverly Hills Ramada Inn.

Yani Begakis, founder and president of the organization, which benefits Orphans of Constantinople, introduced various VIP's including Greek actor Michael Constantine ("Sirota's Court"), and those funny ladies from "Maude," Hermione Baddeley and Rue McClanahan (with her Greek husband, Gus Fisher).

Scene

"SCORCHY"—American-International release of Hickmar Prods. Inc. film. Written, directed, produced by Hickmet Avedis. Executive Producers: Sam Chebeir, Marlene Schmidt. Starring: Connie Stevens, Cessare Danova, William Smith, Norman Burton, John David Chandler, Joyce Jameson, Greg Evigan, and Nick Dimitri. (Running time 99 mins.) "Scorchy" begins with a panoramic shot of Rome. The action quickly swings from Rome, to an airliner with Connie Stevens, looking appealing in her black-wig disguise. By the time the plane lands in Seattle, the mystery elements grip the viewer. From this moment on, the action never subsides.

Connie Stevens effectively portrays an undercover-cop. She enacts her role with authority, proving she can change her personality as often as her clothes (she has a colorful wardrobe in this movie) as the situation demands.

Heroin trafficking for mobster Philip Bianco (Cesare Danova) involves taking plenty of chances. Danova takes more than his share this time around. Stevens sweeps into Danova's posh mansion dressed fit to kill, carefully concealing the real reason for her image of a jet-set playgirl who loves to travel to class resorts, as well as to bed with available males.

One highlight of the movie is a motorcycle and sports car sequence that takes the movie-goer on a hair-raising chase through downtown Seattle. "Scorchy" accurately depicts the risks women must take if they are to serve in the dope detail, and Connie Stevens takes them all in this action-packed picture.

A couple of "nude" scenes could have been clipped to good advantage, as this picture has universal appeal of great scenery, continuous action, sharp photography—which makes it fine family fare, minus a sexual romp, and one stripper stripped. Musical background is effective, never obtrusive.

Some fight scenes were prolonged too much, minimizing suspense. The concluding chase sequence utilizing Seattle location landmarks via helicopter was unique, and gripping. Hickmet Avedis doesn't believe in letting time lag, and "Scorchy's" tempo proves it.

(G. Dimitrios)

GEORGE BARNES

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A Walk into Yesterday

Mail questions to Hollywood Studio Magazine, P.O. Box 5815, Sherman Oaks, Calif. 91413.

I ALWAYS LIKED CHARACTER ACTRESS ISABEL WITHERS, CAN YOU TELL ME WHEN SHE WAS BORN?

George Everett, New York City
Isabel Withers (Isabella Irene Withers) born January 20, 1896, died in September of 1968.

WHERE CAN I WRITE TO CHARLETON HESTON?

A.K. St. Petersburg, Florida
Screen Actors Guild, 7750 W. Sunset Blvd., Los Angeles, Ca. 90028. Address your letter with his name, stamp it and put it in another envelope to the Guild. Any star, active in the Guild, may be reached in this manner.

WHAT WAS THE RUNNING TIME ON "THE SINGING FOOL" MADE IN 1929 AND WHO DIRECTED?

Bob Hunt, Susanville, Calif.
110 minutes, it was a part talkie, directed by Lloyd Bacon.

IS IT TRUE DENNIS O'KEEFE SPENT YEARS AS AN EXTRA?

Mary Stell, San Francisco, Calif.
Dennis played drunks, dancers, reporters, college students and all sorts of extra and bits under his real name Edward "Bud" Flanagan from 1930 to 1936. He changed his name and continued in small roles until 1939.

"GREEN PASTURES" HAD A BLACK CAST, BUT WAS IT THE FIRST FILM WITH AN ALL BLACK CAST?

Theo Brown, Macon, Georgia
No. The first was "Hallelujah" 1929, starring Nina Mae McKinney and Daniel Haynes.

WAS "A STAR IS BORN" BASED ON FACT, IF SO WHOSE LIFE?

Doris Foley, Portland, Oregon
It was loosely patterned after the true story of Marguerite De La Motte and John Bowers and just a touch of John McCormick and Colleen Moore.

WHO WAS THE PRECOCIOUS GIRL IN "THE BANK DICK?"

Louis Zimbosky, Cincinnati, Ohio
Elsie Mae Adele Brunch Souze was played by Evelyn Del Rio.

HAS THE 1922 WILLIAM DESMOND TAYLOR MURDER MYSTERY

EVER BEEN THE BASIS FOR A MOVIE?

Elmer Harter, Houston, Texas
"Hollywood Story" in 1951 bears a superficial resemblance.

IN THE 30'S GANGSTER FILMS DOMINATED THE SCREEN. IS THERE ANY RECORD OF THE FIRST SUCH FILM?

George P, Kansas City, Mo.
In 1912 D.W. Griffith made "The Musketeers of Pig Alley," with Lillian Gish, Harry Carey and Elmer Booth is probably the first.

LOUISE GLAUM PLAYED IN THE 1914 VERSION OF "THE SPOILERS," WAS SHE THE FIRST TO PLAY THE ROLE?

Eric Prentice, Nashville, Tenn.
Miss Glaum did not appear in any version of this film. You are thinking of Kathryn Williams who was the first.

DID LILY LANGTRY AND ANNA PAVLOVA EVER MAKE A MOVIE?

Prentice Ewing, Birmingham, Alabama
Miss Langtry was in "His Neighbor's Wife" and Miss Pavlova was in "The Dumb Girl of Portici."

I REMEMBER MY UNCLE SAYING THEDA BARA PLAYED JULIET, HARD TO BELIEVE-IF TRUE WHO WAS HER ROMEO?

Martha Williams, Chicago, Ill.
You can believe it, Harry Hilliard was her Romeo in Fox's 1916 production.

WHICH OF THE BEERY BROTHERS APPEARED IN DRAG, WALLACE OR NOAH?

Robert S, San Francisco, Calif.
Wallace as a Swedish housemaid in the "Swedie" comedy series in 1914.

DIDN'T VIOLA DANA, SILENT STAR, HAVE A SISTER IN PICTURES?

Mrs. D. During, Salt Lake City, Utah
Shirley Mason, one of her best films was "Merely Mary Ann" for Fox in 1916.

WHO PLAYED SHARK MAN IN "FLASH GORDON?"

E-B, Tempe, Arizona
House Peters, Jr.

HOW OLD WAS BEBE DANIELS WHEN SHE BEGAN IN FILMS?

Arthur Kreig, Portland, Oregon
She played in Selig films at age 8.

WHAT WAS MAX LINDERS' REAL NAME?

Jake White, San Rafael, Calif.
Gabriel Levielle



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Phyllis Diller takes to the sea—Zany comedienne Phyllis Diller will be the featured entertainer aboard Princess Cruises' 20,000-ton luxury ship Pacific Princess on a 7-day cruise to Mexico departing Los Angeles March 4.

Ports of call during the cruise are Puerto Vallarta, Mazatlan and Cabo San Lucas. Complete information on the cruise can be obtained from travel agents or Princess Cruises, 2020 Avenue of the Stars, Los Angeles, CA 90067.



Screen star Cary Grant visits Capt. David Hannah on bridge of Island Princess during Alaska cruise last year. The famed actor enjoyed it so much he plans to go again this year.



Marcus Welby, M.D. (screen star Robert Young) visits Capt. John Crichton on bridge of Pacific Princess during last year's South Pacific cruise. Mr. & Mrs. Young were aboard for the full 51-day cruise.

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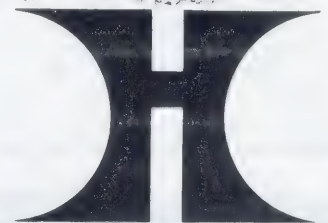
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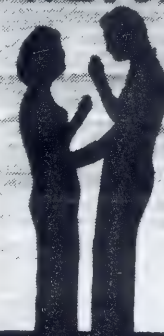
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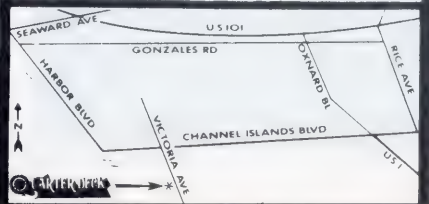
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THE WAY TO GO

by Robert Kendall

Off on another nostalgic trip where once again I'm reminded Hollywood has left its imprint on every nation. The trip was arranged by Malooly Assoc. Travel of Los Angeles, pinpointing places of particular interest to the film buff.

In three parts

The first stop in the long flight from Los Angeles to Helsinki was an overnight stop in Copenhagen. Flying SAS was a new experience, and I hadn't seen Copenhagen since 1962. The Royal Copenhagen, situated in the



The Circus in Copenhagen is fabulous!

heart of downtown, is an ultra modern hotel with every convenience. It's tower dominates the downtown skyline. The new Sheraton Hotel is also ultra modern and situated nearby. The lights of Tivoli garden looked wonderful and I wished I had longer, but the next day was off to Helsinki.

The new Inter-Continental Hotel in Helsinki is conveniently located on the main boulevard, leading directly to downtown—across from the stadiums where the Olympics are held. The harbor of Helsinki, with sloping mountains running down to meet the sea, is an ideal setting for building with a view. The train station looks like something out of the 30's, with art deco design that resembles Radio City Music Hall architectural style. Huge statues done in bronze beautify city squares. The best views are from the rooftop restaurants of the Palace Hotel, right on the harbor in downtown, and the Inter-Continental Hotel with its spectacular mountain view on one side, bay view on the other.

The restaurant served fine food, except for a pathetic little dish of small strawberries which cost \$5. The

waiter explained by saying, "strawberries are scarce." I told him they must be.

Petrograd Palace, outside Leningrad.



Warsaw, picturesque and beautiful again.

The ship trip to Leningrad, arranged by Intourist—Russia's travel organization, began two days later. It was a huge white ship, and the Finnish government operated it. Leningrad proved to be one of the most fascinating cities I have ever seen. The port was very modern, and everything had the air of efficiency and cleanliness so often observed in Germany. For two days Intourist conducted guided tours to the major city sights. The elegance of this old city, known previously as St. Petersburg, then Stalingrad, and now Leningrad is everywhere evident. The magnificent churches, the splendid palaces with their heavy emphasis on marble and gold decor, all indicate this is one of the most beautiful cities in the world. The colorful bridges connecting the city, the posh palace of Catherine the Great, and the splendid Opera House where composer Rimsky-Korsakoff conducted "Scheherazade" for the very first time. This building did interest me, as I had replaced Sabu in Universal's "Song of Scheherazade" and watched as Jean Pierre Aumont had directed the St. Petersburg Symphony Orchestra, in the first performance of Scheherazade—only it was all make-believe in the Universal backlot re-creation of the most impressive opera house.

The palace was magnificent. The huge windows were lined with drapes

of Lyon velvet. A series of paintings showed Peter the Great in Russian battles. One gallery was devoted to the war against Napoleon. The throne room was the second largest room in the Winter Palace, and the room was decorated in only two materials—bronze and marble. The pattern of the ceiling was duplicated in the floor. There was the famous "peacock clock" given to Catherine the Great by famed London watchmaker, James Cox. When it strikes the hour, the colorful peacock spreads its tail—just like NBC's color symbol. So what's new?

At the palace outside the city, the palace is set on a hill, looking out toward the ocean. The hillside is glorified with beautiful trees, and a most unique cascading series of fountains, guarded by gold-plated statues. There is a special ceremony every morning when the fountains are turned on. Symphony music is piped into the gardens, to add the beauty of sight to the spectacular sight of the fountains splashing, amidst the golden statues, bordered by green grassy formal gardens, with trees of all descriptions adding their dimension of delight.

We went to the Leningrad Ballet. But tragedy struck only fifteen minutes before the ballet was to begin. The lead male star died, and the performance was cancelled.

Returned by ship to Helsinki, and then flew on to Stockholm. Here we stayed at the Grand Hotel, with its superb bay view, its colorful sidewalk cafe, with white flowerboxes, filled with red geraniums. Nearby, the tour boats would pull up to dock, allowing sightseers a chance to see the many bays and inlets of this city set on the water. The Opera House is just a couple blocks away, and directly across the waterway from the Grand is the Palace. Old Town is reminiscent of Parisian or Brussels sidewalk cafes. The decor of the Opera House restaurant is resplendent turn-of-the century, with much red carpeting, chandeliers, and featuring one of the most spectacular buffets in all of Europe. "Johnson's Temptation" is the specialty of the house, having been a recipe created by opera star Johnson who fixed it for his friends after one of his memorable performances.

Sammy Davis goes to Michelangelo's in Old Town. It is a unique Italian place, done in used-brick with many mementoes of Italy, and the food is delicious. Right-on, Sammy!

Drag-racing on streets is popular, but dangerous as you can imagine. There was a big Alfred Hitchcock Film Festival going on, and lines around the

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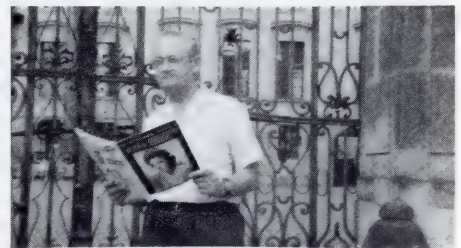
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theater testified to this popularity. "Dial M For Murder" was pulling them in. It was interesting to see the long line of young people there, indicating Hitch's popularity is universal. Charles Bronson movies were playing, and Jack Nicholson in "One Flew Over the Cuckoo's Nest" was also popular. The buildings in downtown Stockholm, such as the Marble Theater, the ornate opera house, and the magnificent Palace, as well as certain apartment houses date back hundreds of years. But they retain their classical splendor, and elegance. With so many watery inlets many of the apartments face the water, and have a view of the hills, mountains, and ocean as well in the distance. Certainly, Sweden is spectacular, and impressive.



Bohuslav Schoun reads Hollywood Studio Magazine in Prague



Laurel & Hardy in Oslo, Norway bookstore window

From here to Oslo, Norway. The city of Oslo is also situated on the water. It has beautiful sloping hills and mountains that provide a perfect setting for a seaside city.

We stayed at the traditionally elegant Grand Hotel in the heart of downtown. The Ibsen statue in front of the National Theater is only a couple of blocks away. A park, with fountains, trees and a perfect place to walk, and see the city.

Certainly, "Song of Norway" producer Virginia Stone was right when she told me to take a trip from Oslo to Bergen. On her advice, I re-routed the trip to include Bergen. The white mountain peaks in the distance, with the bright blue inlets down below were awe-inspiring.

Continued in the next issue.

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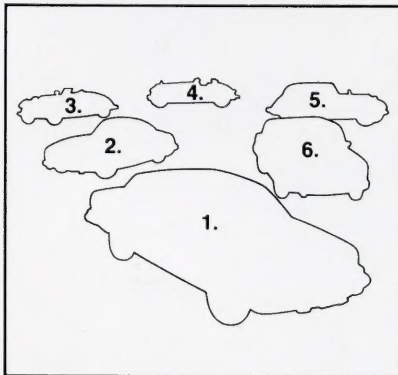
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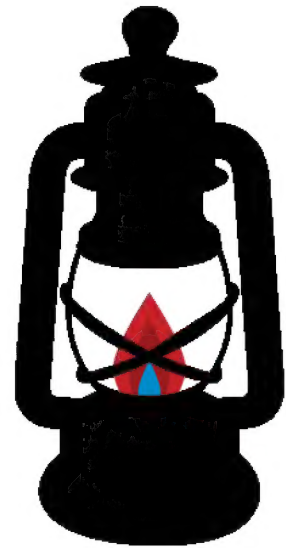
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